november 1959

the florida architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS OF THE AMERICAN INSTITUTE OF ARCHITECTS

architects omnibus

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45th annual faa convention issue

The

Florida Architect

OFFICIAL JOURNAL OF THE FLORIDA ASSOCIATION OF ARCHITECTS

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THE COVER

Members and others who have received information relative to the FAA's 45th Annual Convention this month will recognize the design on the cover as an adaptation from that used on the Convention Committee's letterheads and printed material. The general format and the characteristic sunburst were developed cooperatively by members of the Jacksonville Chapter.

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ROGER W. SHERMAN, AIA — Editor
VERNA M. SHERMAN
FAA Administrative Secretary

VOLUME 9
NUMBER 11 **1959**

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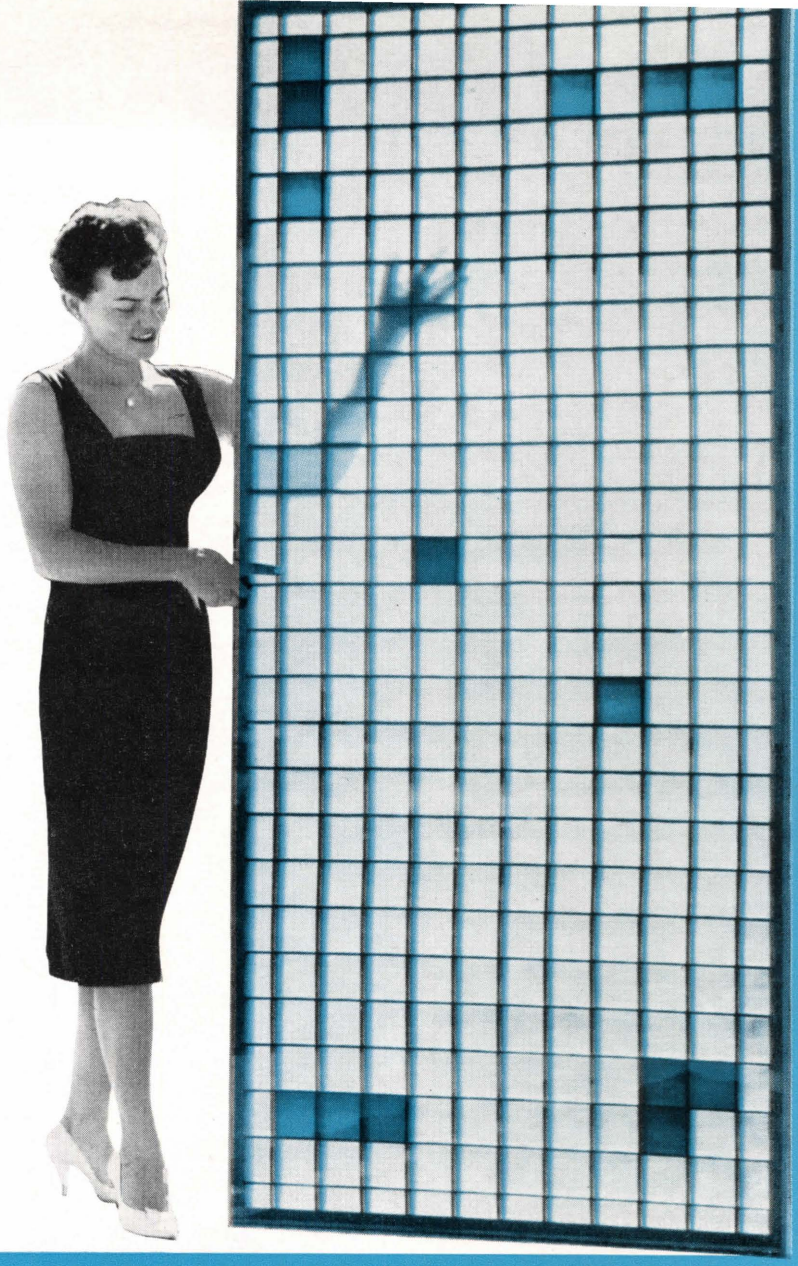

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Letters

$1000 Architect's Award Proposed for Tile Design

Recently received by JOHN STETSON, *FAA President, was a letter from* THOMAS A. GRAMLING, *of Minneapolis, a Director of the Tile Contractors' Association of America, Inc. It concerns the recently adopted decision of the Association to devote a day of each year's national convention as "architects' day" — and to award the sum of $1000 and a suitable plaque to an architect or designer of outstanding work in the field of tile.*

Mr. Gramling's letter provides full information on this unique and interesting program. It is reproduced here at the suggestion of the FAA president.

Dear MR. STETSON:

Our Board of Directors recently passed a resolution to honor an architect or designer for his outstanding work in the field of tile. This annual award will be made to an individual in the state in which we are holding our national convention. Inasmuch as our 1960 Convention is being held in Jacksonville from May 8th through the 13th, we earnestly seek your cooperation so that this first award will be successful.

Two years ago we inaugurated an architects' day at the Convention; and last year in Chicago the largest display of American made tile was exhibited. We had in attendance nearly 200 architects from Chicago and the surrounding area; the Chicago Chapter put on a panel discussion and the entire afternoon proved to be most enlightening for both architects and tile contractors. We, therefore, would like to make the presentation of this award in conjunction with our architects' day program.

The resolution passed by our Board of Directors, gives an expense-paid trip for one day to our Annual Convention, also a monetary remuneration of $1000 and a plaque suitable to the occasion. The thoughts and intentions of our Committee are that the following ideas guide us in the selection of a candidate.

The award, as I mentioned above, to be made to an architect or designer for his or her outstanding work in the field of tile. If a specific installation is the basis of this award, this installation must have been installed by a member of the Tile Contractors' Association, Inc. We also feel that the jury of selection should embody a panel of architects as well as members of our Association. Undoubtedly the best way of obtaining candidates for this award would be for your organization to request that architects and designers submit their qualifications for consideration — and also members of our Association residing in Florida should have the opportunity of submitting candidates.

I understand your State Association is holding your Annual Convention next month. I hope that you will take this matter up with your Board of Directors and that we may receive a favorable reply. I have asked MR. M. V. COSTELLO of the Steward-Mellon Company of Jacksonville, who is a member of our Awards Committee, to contact you regarding the proposed award.

Thanking you for your consideration, I am

Very truly yours,

THOMAS A. GRAMLING

Good Suggestion for FAA P/R Program

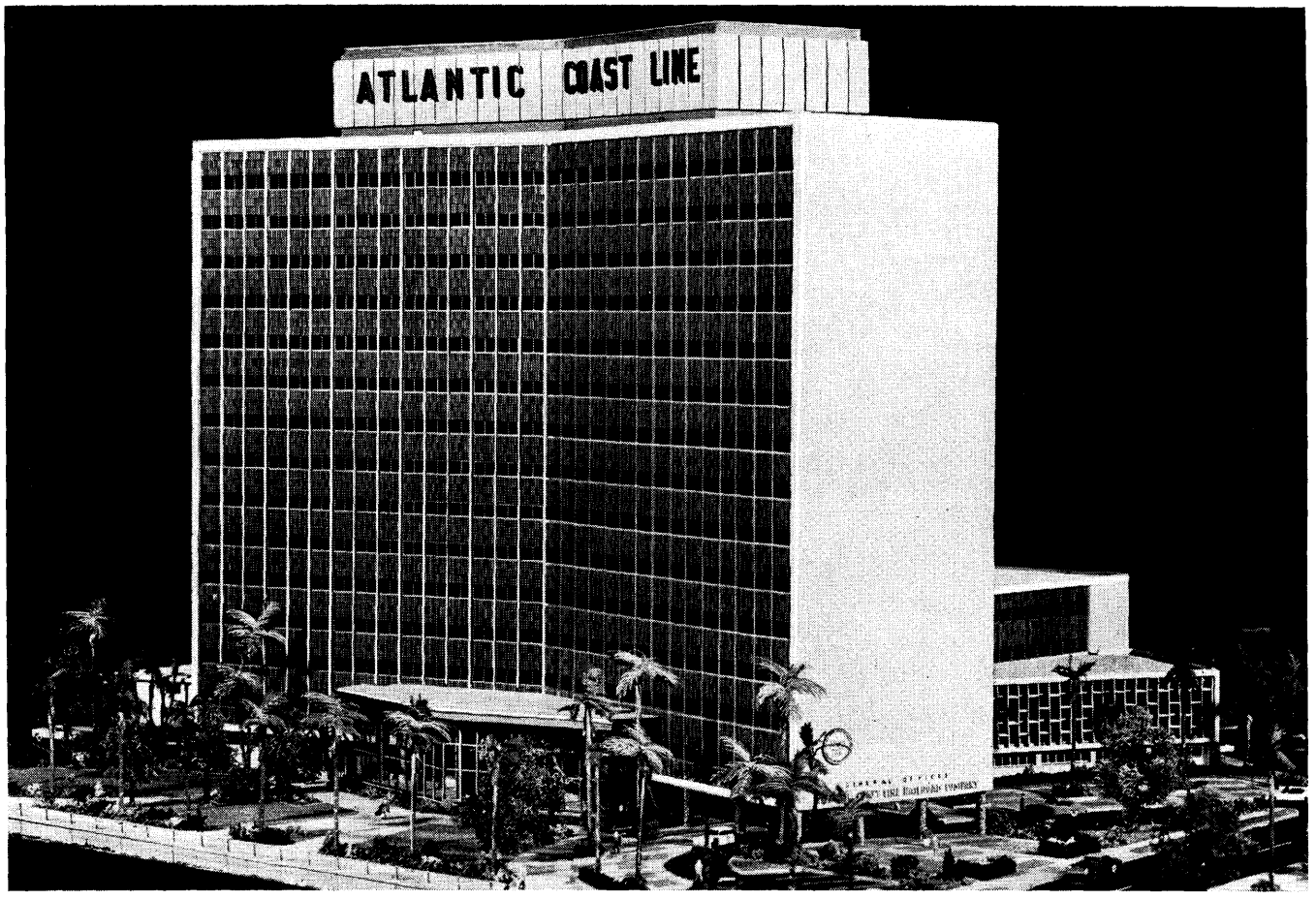
EDITOR, FA:

Through an architect friend I have had occasion to see several recent issues of *The Florida Architect.* As one having a close past contact with publishing, I congratulate you on the magazine's overall appearance and general makeup. Editorially it appears to do a rather complete job of keeping its readers abreast of developments in the professional field. So it undoubtedly provides good values for its advertisers also.

Though merely a layman, I have been interested in reading some of the articles. I found them informative and enjoyable; and because of this I venture to offer a suggestion for future issues.

Would it not be profitable for the profession to include more examples of the work architects are doing throughout the State? I believe many non-architects like myself would find this interesting and in many cases

(Continued on Page 6)



Atlantic Coast Line Railroad Company's new General Office Building in Jacksonville, Fla.
KEMP, BUNCH & JACKSON, A.I.A., Jacksonville, Fla., Architects;
JOHN L. McCOLLOUGH, Jacksonville, Fla., Engineer;
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Letters

(Continued from Page 4)

helpful if some way could be found to get the magazine into their hands. On the architects' part it would be a good way to get closer to the public as potential clients.

RALPH W. SANDERSON,
Miami

Report on Project R-17

EDITOR, FA:

I am forwarding herewith a copy of my report to the ACSA on the R-17 project, giving information on the Grindstone Lake, Wisconsin, Summer Seminar, which I hope may be of interest to you.

If you will examine the enclosures, you will note that a number of chapters and societies throughout the country have made donations of money for scholarships in support of this program aimed at improving architectural education.

If your organization was one of those listed, I hope you will wish to make a similar or increased contribution towards helping to assure the continuance of this very worth while project. We are planning to hold the fourth annual seminar in the Adirondacks in June, 1960. This year, the committee is hopeful that there will be sufficient funds available to enable at least one from each school to attend—and also to provide for the attendance of several more outstanding young men who indicate an interest in entering the architectural teaching profession.

Full expenses, including travel, subsistence and tuition will vary, according to distance, from $250 for those coming from Syracuse, Troy or Montreal, to $480 for those coming from the West Coast schools. For teachers, it has been our practice to grant one-half expense scholarships on the assumption that the school or the individual can supply the balance. For prospective teachers, the stipend ordinarily should be greater than one-half.

HAROLD BUSH-BROWN,
Chairman, Joint ACSA-AIA Committee.

* * *

NOTE: *The R-17 project has set up, for three past years, two-week summer seminars for teachers and prospective teachers of architecture. It is an activity of the Joint Committee of the Institute and the Association of Collegiate Schools of Architecture. This year, for the first time, the FAA, as one of 16 organiaztions, participated in the program to the extent of $360. As a result, Assistant Professor William A Stewart, U/F College of Architecture and Fine Arts, attended the Grindstone Lake Seminar. Attendance at the seminar totaled 63 participants 47 schools; and 14 speakers.*

Future Governors Take Notice!

EDITOR, FA:

I have truly appreciated receipt of your publication; and this courtesy will be returned through the deeper understanding of the architects' problems in contradistinction to those of the professional planner.

Your "Open Letter to Florida's Next Governor" in the October issue is splendid. I am sure you are familiar with the unsuccessful campaign of the Florida Planning and Zoning Association for years in obtaining general state enabling legislation to aid in more properly guiding our tremendous growth. Locally, we have enjoyed rapport with the architectural community and know we can call upon them and receive public service aid.

JOHN B. HARVEY,
Planning Director,
City of St. Petersburg.

EDITOR, FA:

I would like to congratulate you on an exceptionally fine letter which you wrote on the back page of the latest issue of *The Florida Architect* entitled "An Open Letter to Florida's Next Governor."

I thought it was a very well-written letter saying what most architects in the State would like to say. I, personally, would like to see more such letters written in *The Florida Architect* between now and time of election. I believe they would have a definite effect on those men running for governor and other leaders in the State.

Keep up the good work!

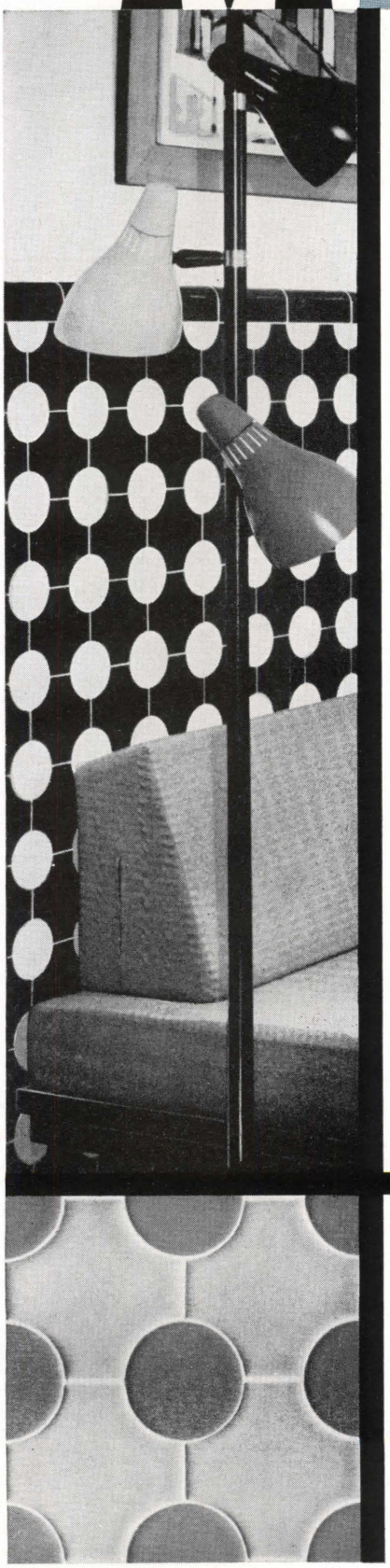
A. ROBERT BROADFOOT, AIA,
Jacksonville Chapter

EDITOR, FA:

For some time I have wished to write to tell you how much I appreciate the very fine magazine you are

(Continued on Page 10)

MECCA!



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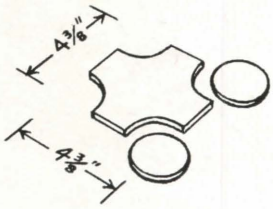

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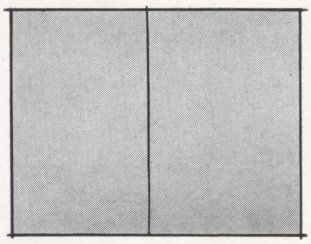

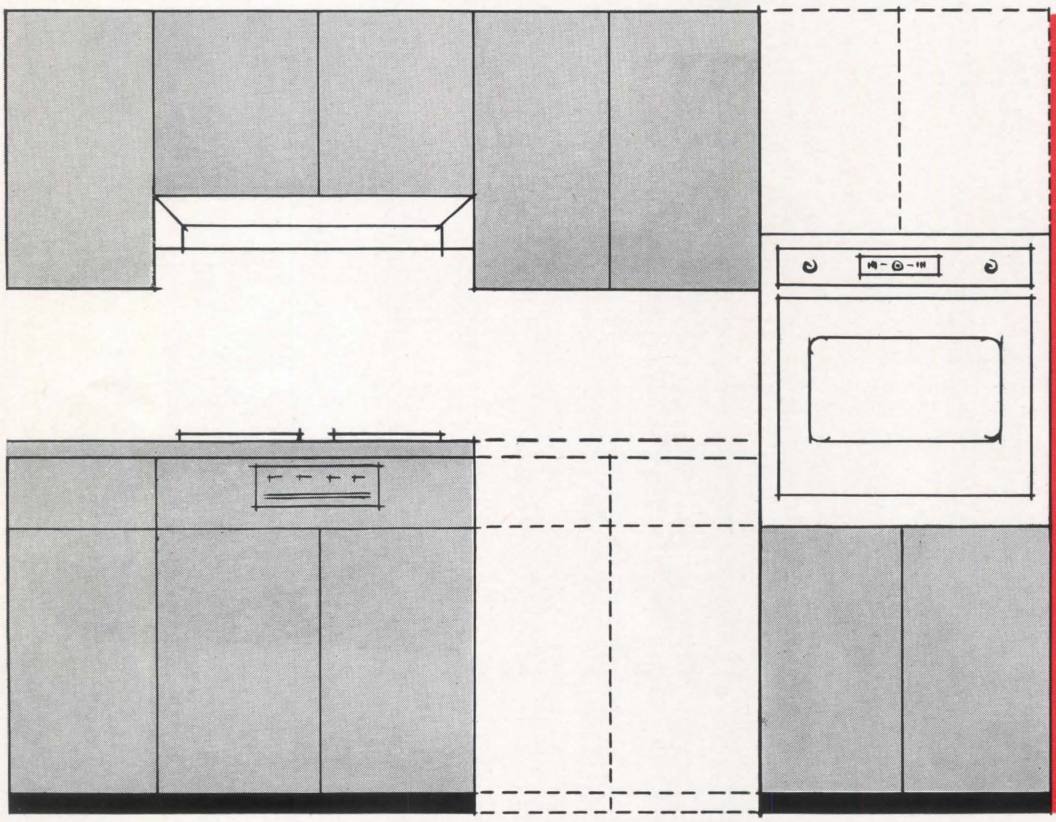

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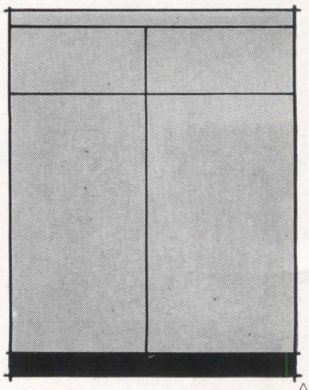

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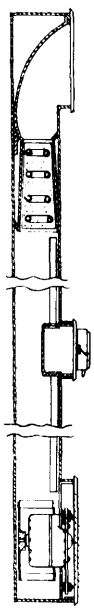

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Letters

(Continued from Page 6)

editing for the Florida Association of Architects. Now that I have read "An Open Letter to Florida's Next Governor" in the October issue of *The Florida Architect*, I am writing to thank you and congratulate you.

I have not read a more timely or objective article in any magazine. You have at the same time pointed out a great need, a hope and an aspiration for the development of our great State that would, if accomplished only in part, be of inestimable benefit to millions of people. Whoever the next governor may be we do not yet know; but I hope that he may, together with all of us, accept the challenge presented.

A. Wynn Howell, AIA,
President-Elect,
Florida Central Chapter

With Appreciation . . .

Editor, FA:

Thank you so much for your letter advising me that I will receive *The Florida Architect* each month. I appreciate your courtesy in sending me this publication and am sure I shall find it interesting and informative.

Spessard Holland,
United States Senator.

Editor, FA:

Many thanks for sending me *The Florida Architect*. I greatly appreciate a chance to see this fine publication which so well represents your profession. I certainly appreciate a chance to read this fine publication.

Eugene Lyons,
City Manager,
City of Vero Beach.

Editor, FA:

Thank you for your thoughtfulness in sending me *The Florida Architect*, the official voice of architecture in the State of Florida.

Architecture is a very important profession in Florida and has developed a new concept in living specifically suited to our climate.

As a municipal official, I like to keep abreast of architectural trends because of the many public works scheduled in our capital improvement program.

Thanks again for your courtesy.

Otis W. Shiver,
Commissioner,
City of Miami.

Editor, FA:

Thank you very much for the subscription to *The Florida Architect*. I have received one copy and have not only enjoyed it myself, but my two boys who are in the ninth grade and very much interested in architecture, have also obtained pleasure from it. It was good of you to place my name on the mailing list.

Joe Hall,
Superintendent,
The Board of Public Instruction, Dade County.

Editor, FA:

Thank you for your letter concerning my receiving *The Florida Architect* every month from now on. You may be interested to know I have already received my first copy; and I think that it is wonderful literature to inform the public and keep fellow architects abreast of what is happening in architectural practice in Florida. I certainly appreciate it and know I will receive much enjoyment from it.

Norwood W. Hope,
Commissioner,
City of Gainesville.

Editor, FA:

I appreciate the courtesy which has been extended to me of receiving *The Florida Architect* each month. I am sure that this publication will be of distinct value to myself and the Zoning and Planning Board of Clearwater in the work which we are attempting to accomplish.

I feel that an Association such as yours is of tremendous value in the assistance which you are giving to the improvement of Florida communities.

Arthur M. Kruse,
Chairman,
Zoning and Planning Board,
City of Clearwater.

Editor, FA:

Thank you very much for your letter in which you state I will be receiving a copy of *The Florida Architect* each month. I consider this an excellent publication, inasmuch as the information contained is of high quality and the subjects covered are frequently indigeneous to my work.

I shall look forward to receiving *The Florida Architect* each month.

Kenneth Thompson,
City Manager,
City of Sarasota.

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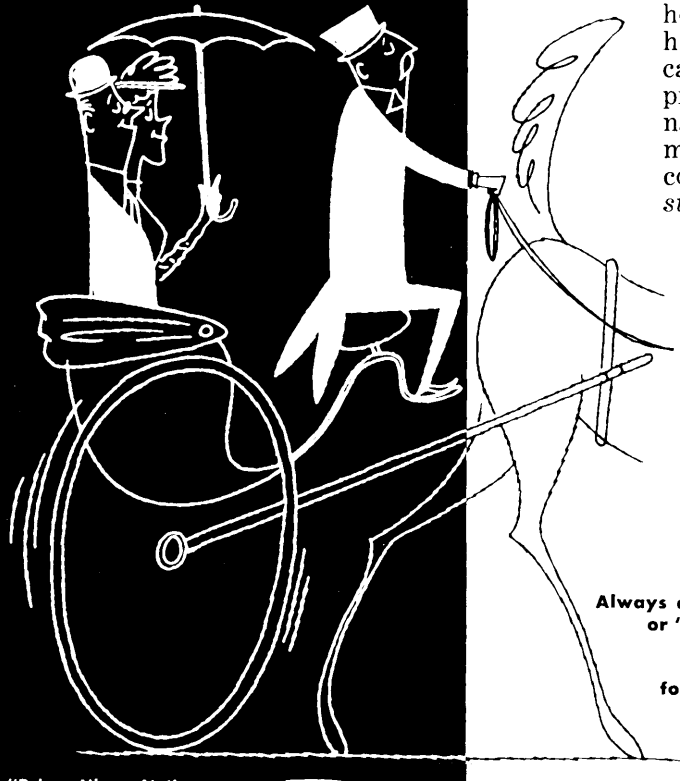

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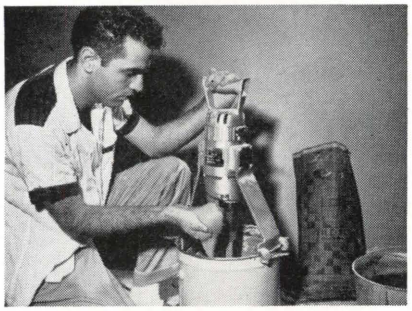

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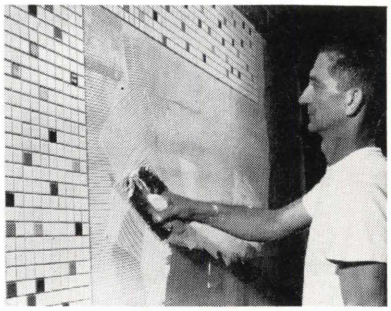
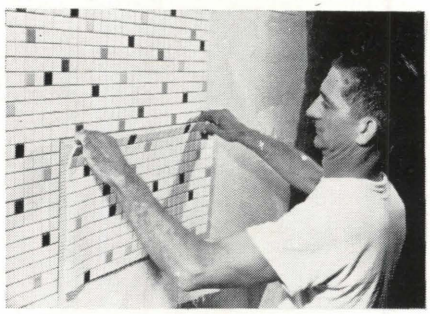
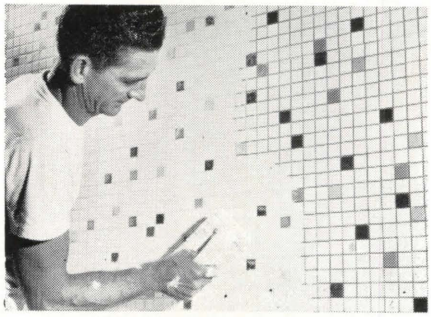


No special preparation of back-up needed. Here TILE-SET is floated on **dry** portland cement brown coat. Special notched trowel gives proper thin-bed mortar thickness.



Here full sheets of back-mounted ceramics are hung in place. TILE-SET holds sheets without slippage. Allows ample open time for adjusting.



The finishing touch—CREST SUPREME DRY TILE GROUT is forced into tile joints where it bonds to sides of tile and to TILE-SET mortar bed.

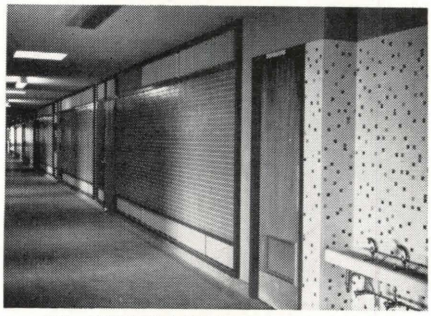
. . . More Economical and Permanent than Any Other Method of Setting Tile!

By specifying CREST TILE-SET, more and more architects are giving their clients the beauty, permanence and easy maintenance of ceramic tile—and at a cost *competitive* with less satisfactory materials. CREST is the *original* thin-bed portland cement mortar. It offers the permanence of portland cement with over *twice* the bonding strength of old-style "mud." Costly lathing . . . waterproofing . . . tile soaking and mortarbox mixing are eliminated. Realize reductions of up to 65% in wall weight.

Check its advantages. Specify CREST TILE-SET on your next job. Fully backed by Kaiser's Quality Control Guarantee.

Also specify CREST ACIDITE acid-resistant grout, and CREST CONDUCTITE, a thin-bed conductive mortar for setting conductive ceramic tile.

Write for the new Crest AIA brochure



With CREST TILE-SET the completed job is finished in record time at considerable savings. And the client receives the performance, beauty and durability only ceramic tile offers.

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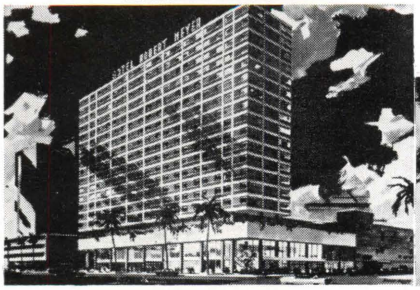
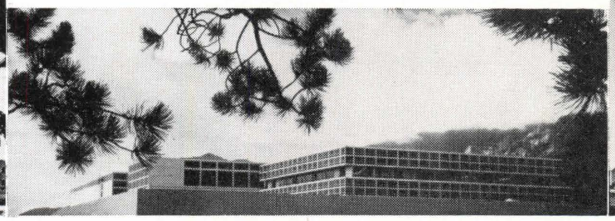
Over 50 million sq. ft. of ceramic tile set with CREST on the nation's leading jobs.



HOTEL ROBERT MEYER, JACKSONVILLE, FLORIDA. William B. Tabler, A.I.A. Daniel Const. Co., Inc., of Fla., General Contractor. Steward-Mellon Co. of Jacksonville, Tile Contractor



AIR FORCE ACADEMY, COLORADO SPRINGS, COLO. Skidmore, Owings & Merrill, Architects & Engineers. Selectile, Inc., Tile Contractor

SOUTHLAND CENTER, DALLAS, TEXAS Welton Becket, F.A.I.A. and Associates. Architects & Engineers. J. W. Bateson Co., Inc., General Contractor. Atlanta Tile & Marble Co., Tile Contractor

WHEN AMERICA BUILDS FOR ECONOMY . . . IT BUILDS WITH CONCRETE

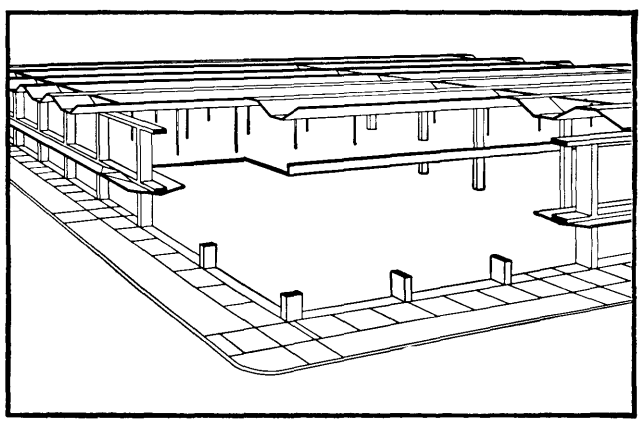
Sears, Roebuck & Company's Tampa store . . .

concrete folded plate roof achieves large, unobstructed floor area

One of the basic requirements here was to achieve unobstructed floor space with economy. Architects Weed, Russell, Johnson & Associates found the answer by using a concrete shell in the form of a folded plate. This construction made it possible to span the entire floor area with only one interior row of columns . . . and suspend the second floor from the roof. The result: 163,715 square feet of *fully flexible* floor space, so important to any retail selling operation.

Folded plate design is, in itself, unique and interesting. And only concrete can give the added boldness of the wide, cantilevered overhang.

It's one more example of the way new uses of concrete are bringing big economies and added vitality to both conventional and modern architecture.



Isometric view showing 125-foot c on c spacing of main columns. Floor slab is supported by 3-inch plates welded together to form a hanger. Hangers are spaced 25 feet c on c.

FOR STRUCTURES... MODERN concrete

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1612 East Colonial Drive, Orlando, Florida
A national organization to improve and extend the uses of concrete

VISION PANELS in Weldwood Fire Doors come in five sizes (up to 30" x 36") for Class "C" openings, and in two sizes (up to 100 sq. inches) for Class "B" openings. *Paneling shown is new Algoma-made fire-resistant Weldwood prefinished walnut V-Plank®, which also carries the Underwriters' label.*

Why settle for just one? Weldwood Fire Doors with vision panels offer beauty and fire protection

It need not be "either/or." You can provide both the beauty of wood *and* Underwriters' Laboratories rated fire protection when you specify Weldwood Fire Doors such as the handsome walnut-faced door shown here. Available in a wide range of superbly beautiful wood faces to match most Weldwood fire-resistant wood paneling, the Weldwood Fire Door cuts maintenance costs and eliminates periodic refinishing.

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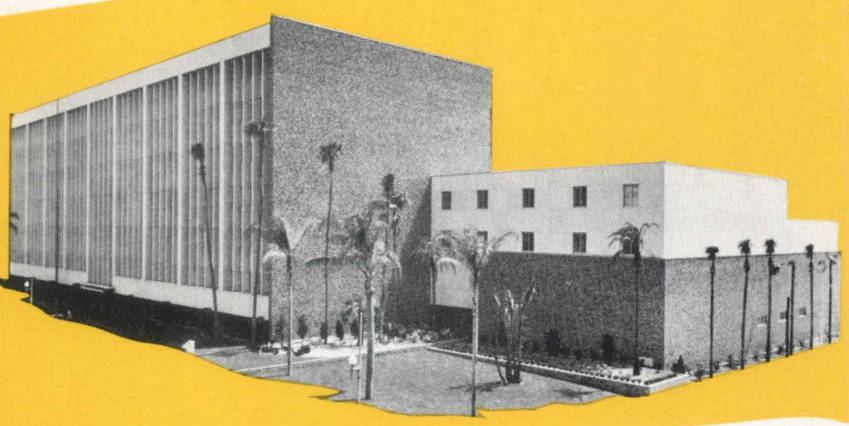

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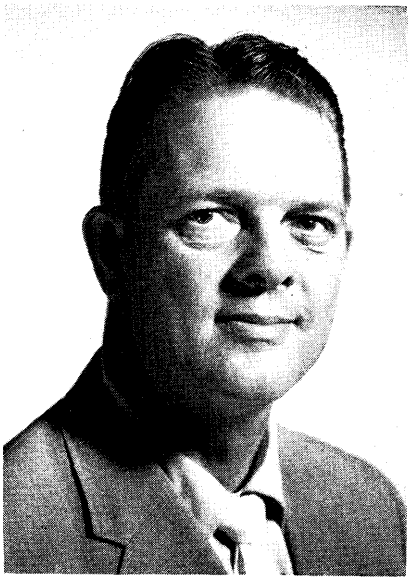
Minority Report---

Four Criticisms . . .

And A Commentary



By H. SAMUEL KRUSE, AIA
Immediate Past President,
Florida Association of Architects

The immediate past president of the Florida Association of Architects possesses an unique privilege. As a member of the Board of Directors he does not represent a Chapter's interest nor shoulder executive responsibility of office. He alone in the FAA can view the scene of activities at close range and with unbiased eyes.

Exploiting this unique privilege for the benefit of the FAA membership as well as the Board and Officers can become the immediate past president's most valuable contribution to the Association. And it is for this reason that this paper was prepared.

There are four criticisms that can be leveled at our activities this year; and, although these same criticisms have been made year after year, I shall state them again because they are valid and need correction. They are:

1 . . . *The Board and Officers of the Association are too much concerned with administrative procedure and organization rather than with the far more difficult and important matters of policy and direction.*

2 . . . *Board members and Officers do not thoroughly acquaint themselves with past and current procedures and policies when they take office. Too little is known of past mistakes and successes; and as a result past mistakes are repeated and matters previously studied, digested and adopted or discarded are re-hashed.*

3 . . . *Excepting for the general aims stated in the Charter, the FAA has not set for itself specific goals with a program of action for achieving them. We are a widely divergent group, running in different directions, some not even leaving the same starting line.*

4 . . . *Committees, generally, are not assigned specific tasks or studies; and when given tasks, frequently do not perform. Committees are expected to achieve in a month or a year when not to achieve might be the committee's best recommendation, and to study two years and longer the wisest procedure.*

Now that the criticisms have been stated, let the membership be assured, the year from the last Convention to this was not without progress. Communications between Directors, Officers and Chapters have improved enormously. The cohesiveness so necessary to effect statewide measures is improved. Administrative procedures of Officers and staff are on a sound operating basis; and we have made positive starts in educating ourselves and informing the public. Our publication, *The Florida Architect*, is growing in interest and effectiveness as a public relations tool and professional journal. The Officer, Board and Committee reports will bear this out in detail.

But where is the FAA headed? At the 8 August, 1959, Board meeting in Palm Beach the first major policy measure was passed by the Board. In that measure the Board stated that the policy of the FAA shall be to expand its activities in all fields of activities to the maximum permitted by our growing capacities. This gives direction to our FAA undertakings. We now know that if the means are available, we will expand our scholarship funds, our seminar program, the circulation of our publication. We will not stay put or retrench. We will expand; that's our policy.

But where are we headed? What are our long-range goals which give direction to our Officers, Directors and Committees from one year to the next — and the next after that? How long will we exhaust our efforts and resources in scattered, unrelated activities with each new administration? These are questions that must be resolved or the policy adopted in Palm Beach will result in a wild spending spree of effort and money with little lasting benefit to our Association or our profession.

Last year there were proposed six broad objectives for the Association in line with the avowed aims written in our Charter — and four fields of activity in which our efforts would go in long measure toward attaining the six goals. Briefly stated these six objectives were:

1 . . . *The FAA shall be the authoritative voice of the profession and be recognized as a proponent of sound public policy in every section of Florida.*

2 . . . *The FAA shall be the leadership in movements to develop our communities.*

3 . . . *The FAA shall develop a public understanding of sound community*

(Continued on Page 78)

...great names for architects

This is Pompeiian — an aristocrat of modern flooring. It's resilient, thick, quiet — with the rich, colorful beauty of marble to give architects full freedom of color and design . . . This floor, in variegated gray, black and soft green, is one of fourteen fabulous floor designs displayed in Miami's Buildorama . . . See them — then write us for full data . . .

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Message from a Member . . .

Long Live The King!

By LESTER PANCOAST
Florida South Chapter

Leadership is difficult in a profession like architecture which produces a product that not everyone can really see. FAA President JOHN STETSON proved this in a recent "Message from the President" in *The Florida Architect*. He trotted out the old fraud-revealant, the Emperor and His New Clothes. His cast:

The King . . . Invisible Cloth . . . Master Tailors . . . Small Lad . . . Fools who Submit to Contemporary Architecture . . . Contemporary Architecture by Architects . . . Today's Contemporary Architect . . . John Q. Buyer and Mr. and Mrs. Home Buyer.

The innuendo deserves a close sniff. The Small Lad, remember, is the only clear-headed, intelligent, honest character on the scene. Here follows my paraphrasing of *"Are We Spinning Invisible Cloth?"*

Architects are in three groups: *one*, Those who *just* want to make a living, but practice creative deceit; *two, More than able* professional men who are *not* contemporary architects; *three*, Younger men (like students) who are blind to all but "completely contemporary" (whatever that may be); these dastards are ahead of their time, like all other failures have been.

A (truly) brilliant design idol—X—has fallen on his face in spite of approval by magazines, designers and students. He didn't *sell* because Mrs. Buyer wouldn't buy.

What sells is success. Success is selling, making money. Therefore, the best judge of successful architecture is the buying public. (Other successes in this country include billboards, American automobiles, rose decals, cheap novels, bubble gum—anything which *really* sells.) Educators and editors waste their time praising "mechanistic functional form" because it doesn't really sell.

The architect has lost out to the merchant-builders, pre-fabs and plan books because he has been doing architecture too advanced to sell. Be smart! Follow the Paris clothing designer: Get attention with a radical design—but go conservative if you want to *sell*. Otherwise, you have to be a real salesman, sucker!

Are you making the mistake of designing for other architects? Design for the masses or go out of business. Don't be ahead of your time; the masses can't keep up. Don't disturb them. And don't expect anything from your clients who have lived in buildings different from what you feel they need—they simply can't change.

For the last ten years commercial design has been austere. Don't make simple designs; because you can't control the decorator, landscape or power company anyway. And what is all this business about glass walls and grilles? Better get rid of these current devices, or the Russians—and the *buying* public—will blow us all to hell!

Students—bone up on your ogee and cove moldings so you will know how to house conventional furniture. After all, there is twenty times more of that than contemporary—and you *must* house the stuff! Mother won't give it up; and you can't risk disturbing Mother!

It's an insurmountable task to educate everyone to our way of thinking. So change. Think like everyone else. Let's not design for each other, but for poor old Mother—to make more money, which means success. Cover up the King with ogee and cove moldings or he will murder you tailors!

* * *

I hope that President Stetson wanted to say "Bad, Bad" to insensitive architects who carry inadequate clients too far. But he has indicated

(Continued on Page 75)

yes...Four..

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Curon® . . .

● The decorative wall and ceiling surface that absorbs all sounds like a sponge and insulates as well to cut heating and air-conditioning costs . . . Colors and textures to meet almost any interior design condition . . . .

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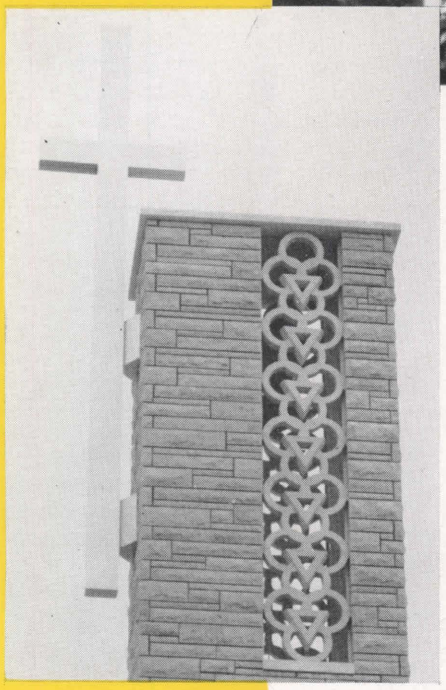

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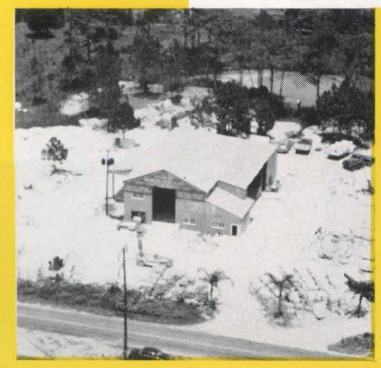

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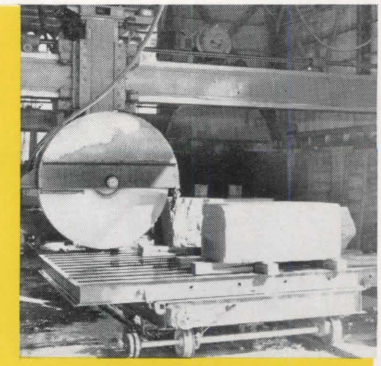


Latest quarrying equipment make possible production of any design in any scale an architect desires.

1959 AIA Residential Design Awards...

1 - Merit Award, Custom-Built Category

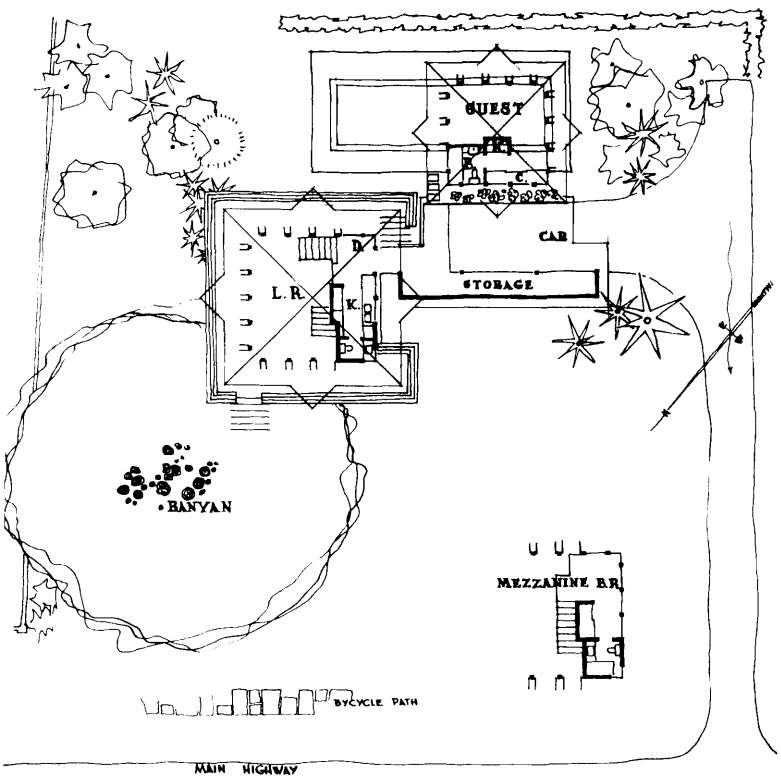
ALFRED BROWNING PARKER, FAIA,
Architect

This Florida home was designed by the architect for his mother. This is not a house for family life. It is a home for a woman whose family responsibilities are behind her, a place to live alone. She didn't want to be burdened with housekeeping. She wanted a house in which she could entertain and one which her grandchildren could visit and enjoy.

All of the materials were selected for their durability and qualities of low maintenance. At the same time, the weathering features add a patina that makes them warm and attractive to live with.

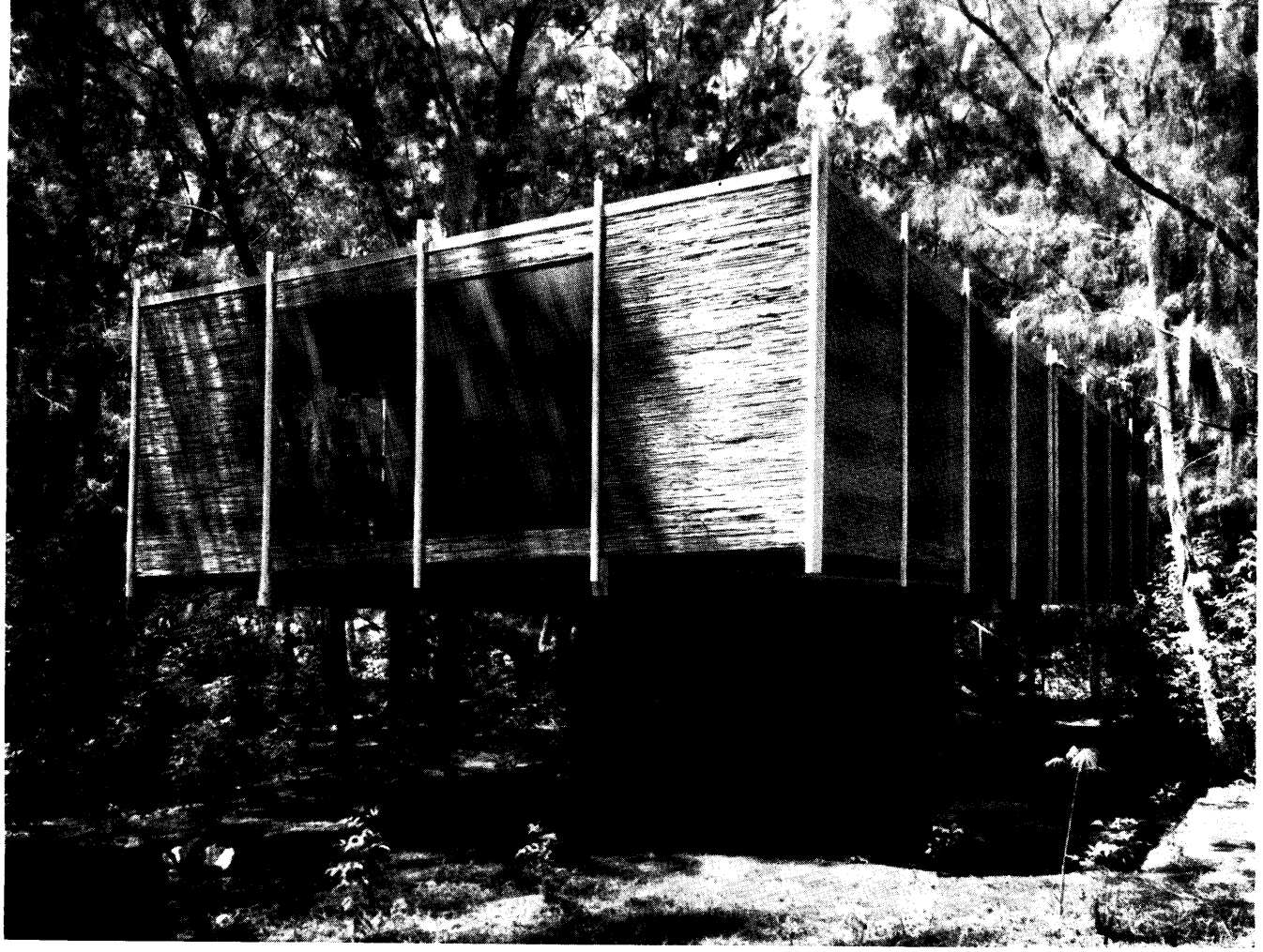
The construction is not large, the main building being a square 20'x20' and the smaller guest house having walls 16'x16'. It is a house that is small enough so that she may be alone in it without feeling the need for other people to fill its unoccupied space. It is a house that she can share with a friend living in the separate guest house. They can enjoy each other's presence and companionship with a mutual regard for each other's independence and privacy.

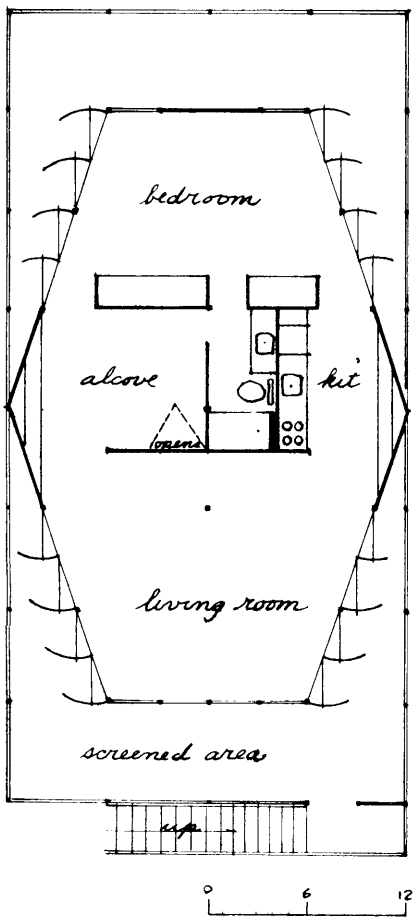
This is a house conceived with sheltered openness to live an outdoor life for the greater part of the year. However, both of the tiny buildings close up into a snug retreat for chilly winter days or a cool, shadowy, air-conditioned haven when Florida's summer heat becomes too extreme. There is a central compressor located in the storage room which serves two heat exchangers in each of the two buildings. The distribution of both warm air and cool air is from a central high location for each main living space. Complete heating or cooling is achieved in a matter of a few minutes with complete absence of sound or drafts. As much as possible was built into the structure of the home, including lighting fixtures, cabinets, beds, shelving, and so forth.



Photographs on this and the opposite page suggest how exterior and interior living areas have been integrated to produce a compact, yet free and open unit. Tiling of the two terraces carries *indoors on the floors;* and when the wood-louvered doors are opened, the sweep of open and sheltered paving produces an illusion of a much greater area than actually exists—and also heightens the sense of orderly integration.

Photos © by Ezra Stoller

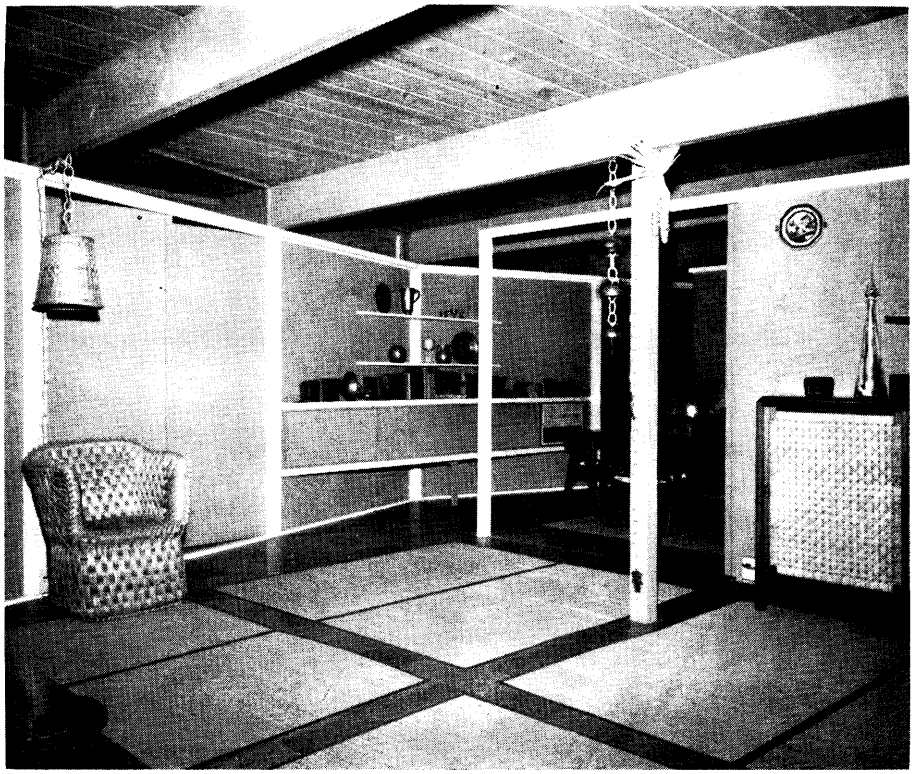


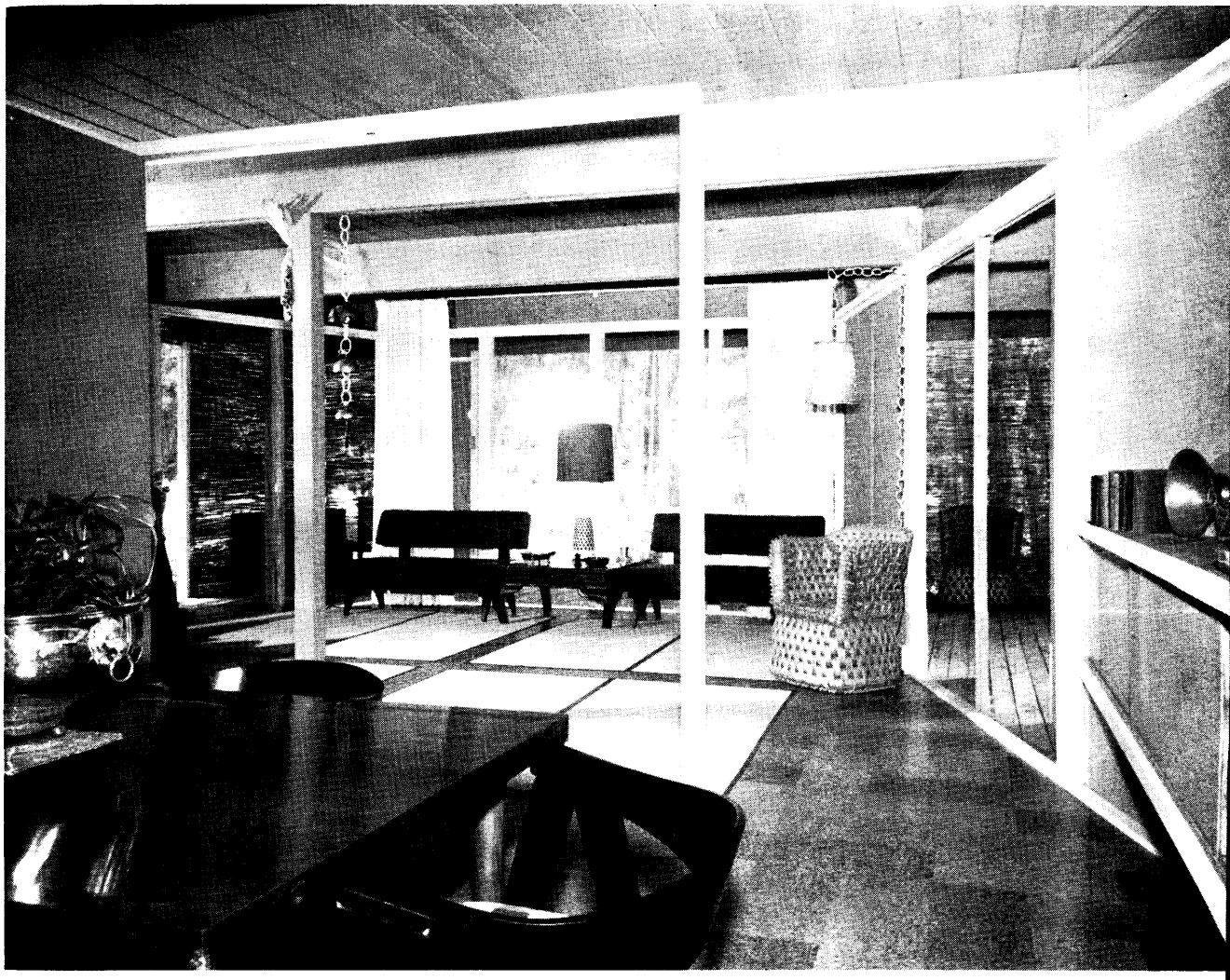


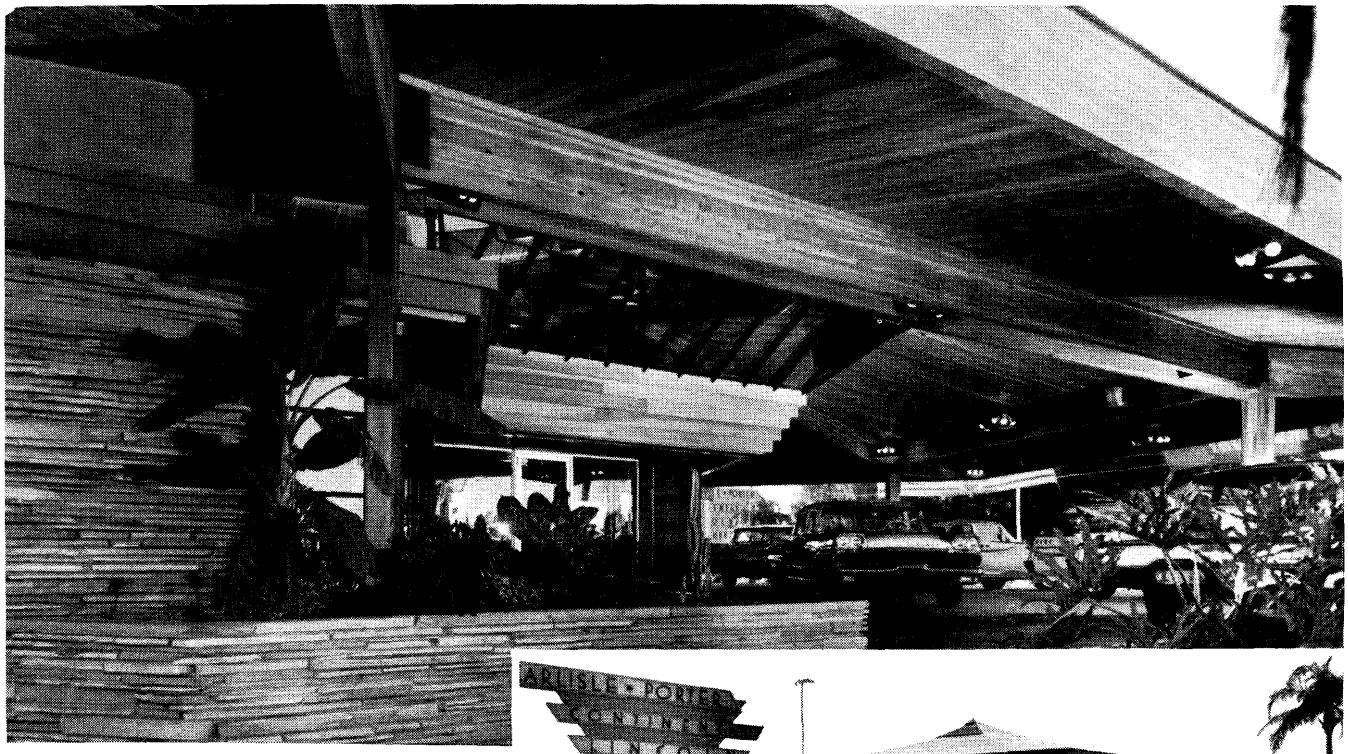
2 - Merit Award, Custom-Built Category

DAVID VERNON TUDEEN,
Architect

The owners of this house in St. Petersburg refer to it as "A teahouse in the pines" and "An apartment with privacy". The architect calls it "a tree house", largely because all living quarters are on the second floor level to take more advantage of breezes and as a protection against ground water. All designations are apt. The design objective was simplicity, comfort in every phase, a casual elegance in appointments, and space development to take fullest advantage of location and climate. Construction is pressure-treated wood throughout. Living areas are completely screened; and the open plan is provided with even more freedom by a series of pivoting, flush-panel doors that open from both living and bedrooms to porch decks. Formerly the owners lived in a multi-level, poured concrete house designed by Frank Lloyd Wright. The architect has provided them with as complete as possible a contrast — and all concerned are pleased.

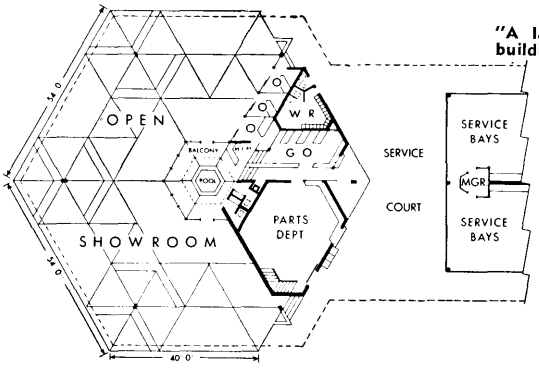






Wood says welcome. An interior view of Carlisle-Porter's new showroom and service building. Construction features Rilco laminated wood hip beams, 5¼" x 26' x 39'-1" to 52'-8" long, plus columns, purlins, fasciae and Rilco Western Red Cedar deck.

"A landmark in this area," says H. H. Carlisle of his firm's recently constructed Rilco building in Clearwater, Fla. Architect: John Randall McDonald, AIA, Indian Rocks Beach, Fla.



"The Showplace of Clearwater"

"And the most dramatic business building on the West Coast of Florida," adds H. H. Carlisle, of Carlisle-Porter, progressive Continental, Lincoln and Mercury dealer in Clearwater, Fla.

"We are more than pleased," he continues, "with the Rilco laminated wood construction. It has greater beauty than we could visualize . . . the utility is tops . . . and as a setting for our fine cars it permits us to show them off to the very best advantage. We have visitors every day who express amazement at the beauty and utility of this building."

Strong words, but typical of those from the many satisfied owners of buildings constructed with Rilco laminated wood.

Laminated wood arches gracefully span large areas, often eliminate supporting columns and posts. Initial low cost and labor saving maintenance of wood assures satisfaction for budget minded buyers. Fashioned from sturdy Douglas fir, Rilco wood members are bonded by glues stronger than the wood itself. All members are shipped custom constructed to your exact specifications.

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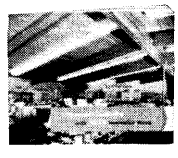

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Air Conditioning for Florida's Schools ?

At the Junior High School Facilities Conference, some 300 educators, architects and equipment specialists discussed the Junior High School in all its phases -- with cool interiors the hottest subject on the agenda.

What participants and visitors described as one of the most constructive of recent planning conferences was held in Jacksonville September 24, 25 and 26. The Conference on Junior High School Facilities was co-sponsored by the FAA, the School Facilities Council and the State Department of Education. Purpose was to analyze the varied problems of the junior high school and ". . . *to provide an opportunity for architects, educators, equipment and materials producers and interested lay groups to define the particular specific problems that must be solved, to discuss the alternative means for their solution and to develop a framework of guide lines and criteria that may be used in solving these major problems and give direction to the resolution of the major issues involved.*"

Though some of the speakers gave free rein to imagination in discussing the ultimate future of the junior high school plant, the conference was generally organized as a hard-work session. And it was a session in which the audience-participation idea was developed to the greatest practicable degree. Study committees were selected from the almost 300 architects, educators and technicians who had registered. Working with assigned chairmen and in line with the subject matter of scheduled panel discussions, these committees developed, within the two days given them — which included many hours of night work for most groups — a whole series of significant recommendations covering virtually every phase of the junior high school facilities problem. As now planned these recommendations will shortly be issued as an informational guide by the State Department of Education.

Among the many highlights of the conference was a report by Dr. G. B. Wadzeck, Superintendent of Schools, San Angelo, Texas. In sketching the place of the junior high school in the nation's overall educational program, Dr. Wadzeck said, in part:

"If we would only recognize that our predecessors in the field of education have done an excellent job in providing an outstanding educational system for this nation, we could then look to our task of continued development to meet the needs of the child in this changing world. The accumulation of knowledge and technical development has been so rapid in the last 40 to 50 years that we are now confronted with completely different and more complex demands on the educational system. We need to be leaning all our efforts toward meeting the new needs and stop trying to defend something that does not need to be defended.

"Many of the suggestions made for improvement are based on the theory of acceleration in years. In other words, let the children finish our program faster. Yet the same writers who offer these suggestions are saying that we lack quality in the finished product. Consequently, before we think of acceleration, we must be very sure that we have sufficient quality to turn out the type of student needed in today's world.

"For many years we have defined equality of opportunity as being the same program for every child. In examining this philosophy, we are finding that *equal* does not necessarily mean *the same*. As all children differ in their general ability and special gifts of ability, we need a program that will meet the needs of all children in proportion to their abilities.

"The junior high school is peculiar to the American system of education. It was originally created to be a transition school for the between-age child. It has actually failed to develop and do the job intended, but rather seems to strike one of two patterns. It is either a glorified elementary school or a miniature high school.

"We need to develop a completely new personality for this school so that it can realistically do its job. Here are a few major points.

"One, we must recognize that the building is only a tool to implement the educational process. The program should always dictate the building construction and should never be confined and limited by the buildings in their design and structure.

"Two, the curriculum for the junior high school is going through many changes in an effort to provide transition, balance, identificaton and acceleration of the student. The program itself will demand more special rooms to implement the full program.

"Three, the organization and administration of the junior high school are also indicating changes. A need for different length periods for different subjects is demanding that buildings be designed to allow free movement of students without disturbing classes which are in session. There is also a change being indicated that would provide for large, average, small groups and some individual study areas. This has brought about many articles with titles such as *'Our New Out-of-Date School Buildings'*. This is calling for non-weight-bearing partitions and walls with complete flexibility for a change as the program changes.

"Four, we have always seen social conflict between 7th and 9th grade students. We see a similar type conflict between sophomores and upper classmen in high school and college; however, it is not considered as serious as the 7th grade problem. We are now

(Continued on Page 28)

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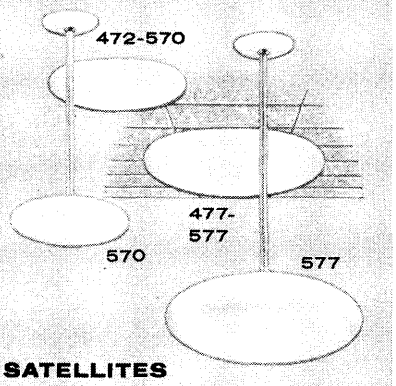

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School Conference . . .

(Continued from Page 27)

doing some research on parallel age grouping in the junior high. By this we mean isolating or separating the 7th grade from the 8th and 9th for a large part of the day. At the present time, all indications are that this would be a dramatic improvement in junior high organization.

"Five, research in industry has proven efficiency is increased with total air conditioning. By total air conditioning, we mean a system that holds the proper balance on humidity, purifies the air for dust particles, pollen and manufacturing particles that are in the air, and holds the temperature, cold or hot, at an even, efficient reading. New approaches to construction have shown that totally air conditioned buildings can be built for the same money as more traditional buildings. A sealed building with filtered air shows sufficient saving on janitorial labor alone to offset the increased utilities cost."

As one specific illustration of his fifth point, Dr. Wadzeck commented on the San Angelo Central High School, the award-winning plant for which the firm of CAUDILL, ROWLETT & SCOTT, of Houston, Texas, were architects. Set on a gently-contoured plot of 30 acres, the 11 buildings of this school provide a college campus atmosphere. Other noteworthy facts are the unusual degree to which glare reducing glass has been employed — even in interior corridors — to create an impression of complete openness; and the total air conditioning with which all building units are equipped.

The school can accomodate an enrollment of 2500 students, contains 209,864 square feet and was built for a construction cost of $12.41 per square foot, of a pupil cost of $1,042. Total cost, including land, site development, furniture and equipment and professional fees, amounted to $16.88 or a per-pupil cost of $1,417.

In commenting on the San Angelo facilities Dr. Wadzeck said that the campus-type school shows more favorably on a per-pupil cost basis than on a square foot basis, since much more site development work is required. But he indicated that mere cost comparison was not an adequate measure of relative plant values. The San Angelo plant, he said, was designed to operate, if required, 24 hours a day, 12 months a year. It was designed without bearing partitions or bearing walls, thus is easily susceptible to space rearrangement as may be required by future changes in the educational program.

He noted particularly the influence of air conditioning in the often disregarded item of maintenance cost. Equipment operation at San Angelo will cost about $10,000 more per year than in non-air conditioned buildings of comparable size. But experience since the school was opened, September, 1958, has shown a saving in the cost of janitorial service alone of $27,000 — or enough to pay not only the increased yearly operating cost but also the initial cost of the equipment within a comparatively few years.

Architects attending the conference were thus provided with some sound argument for recommending the use of air conditioning in future Florida schools. It is no secret that the State Department of Education and a number of county school boards are now taking a long and careful look at the various advantages which air conditioning offers. Now under consideration is a program whereby a practical test of its effectiveness can be made here. It includes a proposal to build an air-conditioned school in Gainesville where its operation in every detail could be checked out by the various technical and educational factors of the University of Florida.

FAA architects took an active part in the Junior High School Facilities Conference. Several served as committee and panel members, including JOHN STETSON, ERNEST T. H. BOWEN, II, C. ELLIS DUNCAN, GEORGE M. MEGGINSON, RICHARD LEMON, EDWARD G. GRAFTON, RICHARD B. ROGERS, CURTIS E. HALEY, KENDALL P. STARRATT, JAMES E. GARLAND, GEORGE J. VOTAW, NORMAN P. CROSS, CARL H. ATKINSON, H. LESLIE WALKER, J. S. WILLSON, JR., GEORGE F. GEORGE.

This is the second educational facilities conference with which the FAA has acted as co-sponsor with the State Department of Education. That earlier in the year was concerned with Junior College facilities. ROGER W. SHERMAN, FAA Executive Director, served as a member of the advisory and planning committee of each conference.

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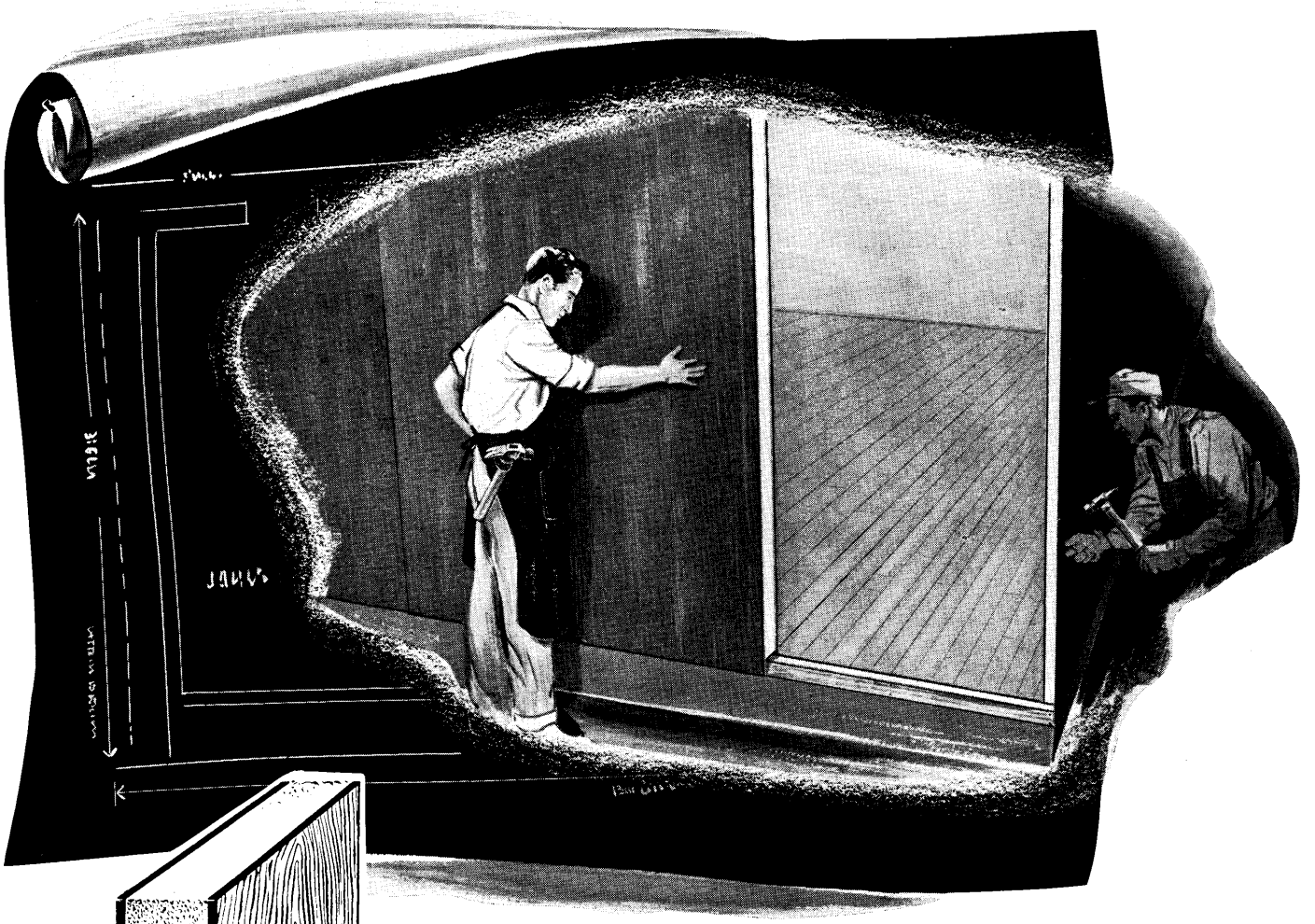

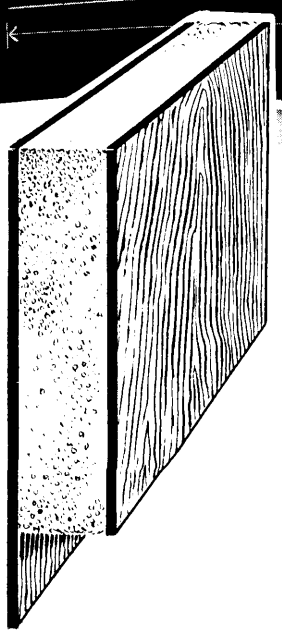

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The President's Annual Report

By JOHN STETSON, AIA,
President
Florida Association of Architects

There is no reason, to my way of thinking, for a President's Annual Report to be a well-doctored list of personal achievements, accompanied by flag waving and horn tooting. An organization can analyze its working year and categorically determine if it progressed or retrogressed. No one or no group ever stands still. No individual is an organization, and no organization survives which permits an individual to "take over." Success is achieved by the interest and mutual achievements of all the membership, even if most of the burden is carried by a selected few.

The Florida Association of Architects during 1959 reached puberty. We have spent a good number of years aborning, agrowing, over-organizing, battling internally, as does any family; and finally we face the necessity of proving ourselves to the public and to other professional organizations with which we come in contact. We have problems — some of our own manufacture and some over which we had no creative supervision. Economically we are sound, but we still don't get the most from our budget dollar. We fear expenditures very necessary to progress, but continue to spend money (out of habit) far in excess of values received.

Some members seem to expect the impossible from the organization, others have no interest at all. A realistic analyzation proves only that the personal and economic interests of the individual still are the most important to him. Pure unselfishness doesn't exist. So long as there are groups of people there will be personal ambitions pulling the masses along by their shoelaces, but irritating the very devil out of many. People artistic by nature are the most difficult to organize. Individualism continually breaks surface, no matter how deep the flood of organizational propaganda.

Enough of looking back; let's look ahead. What do we want? Are we satisfied with what the profession holds? Then let's disband and stop all this shouting, waving of arms and false starts. Would we like to see architecture become the number one profession, as it is in Europe and South America? No doubt we would. With no small amount of public assistance we have almost prevented this happening in our life time. Our task is too great to accomplish in any one year. Attacking a forest barehanded produces little firewood. Let's aim for the ultimate goal, carefully developing leadership that will assure success. We will some years seemingly achieve little (some trees need a lot of chopping), but other years we'll chop out quite a hole. So what is the course? All patients need either external or internal treatment, some both. We fall in the latter category. Our planning should thus be so divided.

External . . .

Public relations are still our weakest point. Too many people still pronounce it *"archeeteck."* Too many newspapers still ignore the Architect in press releases. Even with a state law governing the practice of Architecture, too many political subdivisions ignore us, or even flout the situation by favoring plans submitted by the unlicensed. Too many engineers are being hired to do jobs that are definitely out of their realm. Why are these listed under public relations, and what are the suggested cures?

For many years the profession nursed the wounds of depression years, was unorganized politically and lived on a high plateau of professional ethics clouding the ugly fact that eating beats starving. With few exceptions, Architects never came down from their lofty pinnacles long enough to talk to the common man. Suddenly the common man is the powerful man, politically and economically. He serves the community on the school board, city and county commissions, on state boards, and is a leader in industry. He still needs to be shown. It is our first duty to ourselves and the profession to do the showing.

We must have public speakers, better press relationships (particularly on small town papers), gain member-

(Continued on Page 32)

The President's Annual Report . . .

(Continued from Page 3)

ship on every public committee and in all service and civic organizations. We should have annual awards to political subdivisions and to the press for their efforts to improve and encourage good design and public safety through the recognition of the licensed Architect. We should give credit to the towns, cities and counties that have enabling acts permitting the inclusion of local laws paralleling the State Statutes governing architecture. We must, once and for all, convince everyone that there is a distinct difference in the fields of architecture and engineering.

Each has its place in our economy and each required a specialized training to produce. We studied design of buildings; the engineer design of roads, bridges, dams and heavy structures. We had no courses that included pneumatic caissons; flow rate through weirs, aqueducts or well drilling. They had no courses on proportion, texture and color in design; history of architecture, delineation, composition, etc. But — and perhaps herein lies the problem — we both studied reinforced concrete and structural steel design of buildings, trusses, mechanical installations, air conditioning and properties of materials; and surprisingly often in just about the same amount of study time and knowledge of the subject. We all tend to forget a subject through non-use.

At the present time the wording of the laws governing the practice of engineering in our state permits an engineer "to design a building." No more clear definition is included, and apparently none intended. The laws governing the practice of architecture clearly permit an architect to do the engineering required within the building he designs, and certainly simple engineering connected thereto, but outside the building. Only the good Lord can, in some instances, differentiate between what should be the work of the Architect and that of the engineer. Once and forever, our two professions must put a stop to the present mess. This can be accomplished only by a rewrite of present State laws apparently, and by the adoption and recognition of an Architect-Engineer agreement clearly defining the work to be accomplished by each profession. But — every single practicing professional must recognize and abide by this for any measure of success. Impossible — no; improbable — yes. Maybe we should just declare "open season," and let the chips fall where they may.

Internal . . .

For years the majority of the time spent in executive committee and board meetings of the F.A.A. was devoted to organization of the Association. No doubt much was necessary and some even beneficial. However, it seems that it is time to stop talking and get to work. We have unsolved internal problems as well as external. There is no doubt that we have gained considerable respect from the people of the State in the last ten years, but we have only started. So let's do a little house cleaning and put the shelves in order.

There is that appropriation for the School of Architecture at the University of Florida. The convicts of our prison farm system are better housed than are the students who will some day become the leaders of the State's largest industry, and I do mean industry. Confusing "tourist clipping" with manufacturing has too long been a weakness of ours. Pharmacists, cattle breeders, budding politicians, accountants, corn growers, our friends the engineers, and even the budding real estate brokers study in new or certainly well constructed buildings, of a vintage this side of the "Carpet-Bag Era." But what must the leaders of the construction industry, Florida's largest tax paying production group, use for facilities? Take a look. Better than that, get a firm grip on your local legislator and show him the School of Architecture at the University of Florida, the most decrepit collection of fugitives from the wood pile. Also important, we should start now to correct this injustice, no matter what it takes.

For some time there have been conflicting rumors concerning dissatisfaction with the location of, and operation of, the Executive Director's office. Don't whisper, speak up. Let us have some recommendations from Chapters, or, if you disagree with your Chapter, from individuals. We set up the office to solidify and make easier the tasks of the Association. We don't expect perfection, but since the majority's wishes are paramount, then let's at least satisfy as many as possible. Do you want a more central location? Do you want to see the member organizations of the Joint Cooperative Council join together in erecting a permanent construction industry headquarters in a central Florida city, each having his own building with all facilities required for meetings, etc., in a jointly owned and operated meeting hall? It is possible to accomplish this in the near future, and if promoted correctly, at a very low cost to all.

We have officers, more than enough to do the work required. But, we haven't properly designated authority and duties. A suggestion has been made that one vice president be put in charge of publications, an excellent idea. We will soon vote on a president-elect. It is expected that he will take charge of all committees. How about another vice president taking over the Joint Cooperative Council work, and the third being responsible for legislative and legal matters? No president can accomplish all these things any longer and maintain even the smallest practice. The correspondence alone connected with the president's office has grown to mountainous proportions. We did intend that the Executive Secretary (as originally constituted) would relieve the officers of this task. But, unless we shift the Executive Secretary to the home town of the president each year, or keep the secretary in a fixed spot, always electing a president from the same Chapter, it won't work exactly as planned.

Prorating responsibilities is a must. Dumping the entire problem of functioning on the Executive Director is only releasing control, admitting disinterest, and inviting disaster. The Executive Director works for you, not you for him. He exists for the good of the organization, not the organization for his benefit. If anyone thinks differently, take another, much closer look. We waste a lot of motion "tilting with windmills," or just shadow boxing. Sometimes it appears that we think all our hazards and enemies lie within. Maybe we do need an organizational chart, but like taking a trip, let's determine where we're going and

get the motor running first before we pull out the map. Then give instructions to the driver if you want a particular designation. Left to his own, he will take you just exactly where he wants to go.

Any successful organization has an attorney and an accountant on a retainer basis. We scream that the public only hires an architect when it is absolutely necessary. So what do we do? We try to "pick an attorney's brains" at some hourly consultant rate. Necessity requires more use of his services than originally planned, and for partial service we pay as much or more than we originally did when we obtained a real service. For years we blindly ignored the proper use of accountants and the proper filing of an income tax return. Now we've got trouble in this department. The chorus of, "I told you so's" ring loud in our ears. Again we ignored advice. Let's quit being authorities on subjects out of our sphere and hire the proper professionals. We'll save a lot of bucks and many headaches.

Now as to budget. Let's take a realistic look at this annual puzzler. Yearly we increase the costs of our Executive Director's office. The officers each year get a little more "gun shy" of duties, correspondence, and travel. I wonder why? Do you, the membership, realize what it costs to represent your Association? Secretarial services, postage, long distance telephone calls, transportation and living costs away from home, and time. That latter item represents dollars; dollars lost from income. So what is the natural form of relief: "Let the Executive Director do it, that's what he is paid to do." So the Executive Director hies off to the other end of the State to do a job one of the membership should do, and can do at a large dollar saving. If some item of correspondence is handed to the Executive Director's office for processing and answer, it slows down normal procedure and too often costs more than necessary.

It would seem entirely normal to set up a sliding scale of budgeted expenses for our officers. They receive no pay for their time away from their office; the least that could be done is to reimburse them for expenses. Our organizational setup provides a pattern of vice president and other officers well scattered, and usually near the locale of important conferences and functions. Any officer worth his salt and wise enough to serve should stand ready and willing to represent us. How can any man, uninformed and undoctrinated serve an organization as an officer? He can only earn by doing, and we need to develop leadership. Our future is bleak indeed if we expect to elect only figureheads, turning over all duties and functions to a paid employee. If you want efficiency coupled with economy, some changes are more than necessary.

For years we've spent thousands on legislative expense. Some years we've felt it money well invested; others not so. Have we received proportionally the protection for which we've paid? Is there any other means of accomplishing the same thing? In so many ways the entire design and construction industry is tied together in the protection of the overall industry and of each member group, where legislative action is concerned. If our efforts were combined, we could obtain a better representation at a fraction of present costs. As it now stands, no one man can ever give us perfect protection; there are too many facets. It is too much to expect our Executive Director to carry on two jobs; that of editing a magazine and representing us at legislative sessions simultaneously. By joining with other design and construction organizations we can obtain readily available professional legislative representation right in Tallahassee, dividing the expense, and for far less than the costs now borne by individual organizations. Our legislative committee could then concentrate on specifics, and start a "ground roots program" aimed at selling the profession to legislators before they go to Tallahassee. This would definitely beat the "heavy club" method of too little too late.

Finally, we are now a Region of the American Institute of Architects and we enjoy the position of being almost a model State organization. Now let's do something on a national scale. The F.A.A. should annually nominate and follow through on elevating at least two members to Fellowship in the A.I.A. We have the material, but seemingly petty jealousy too often rears its ugly head. We have an excellent opportunity to elect a vice president of the A.I.A. in the near future. This takes planning, and there is no time like the present.

You, the individual member, through your Chapter activities, convention and Board of Director meetings of the F.A.A., and finally your selection of officers, can steer the future of our organization.

Board Adopts New Rules for Convention Business

This year for the first time in FAA history, the FAA Board of Directors has prepared a summary report of its activities. This has been mailed to all FAA members; and it will serve as the agenda of business to be taken up at the Convention. Only last minute matters that arise between the preparation of this report and the Convention will appear on a separate agenda.

At its August 8 meeting the Board approved a new procedure for handling convention business, patterned closely on procedures now in force at Institute Conventions. In a preface to the Board's report, Secretary Francis R. Walton outlined the Convention Rules for resolutions and new business as follows:

"1 . . . All resolutions or discussions concerning matters contained in the Board's Report shall be in order and may be placed before the Convention only if the relevant section has been read and is still under consideration. Resolutions concerned with matter contained in the Board's Report shall not be considered by the Committee on Resolutions.

"2 . . . All resolutions offered by the Board will be printed in the Board's Report and action taken thereon at the time the relevant sections are placed before the Convention. Amendments to these resolutions or supplemental resolutions and statements concerning the section under consideration shall be in order only while the relevant section is before the Convention."

"3 . . . All resolutions concerning matters not contained in the Board's Report, and all matters of new business, shall be presented to the Committee on Resolutions before a time set by the Board and reported to the Convention."

Works of Art Purchased As Convention Attendance Awards

Five years ago the FAA initiated the tradition of Convention attendance awards — which this year, at New Orleans, was also adopted as a convention procedure by the Institute. This year, special emphasis has been placed on the attendance awards program. And as a result, five people who will attend the Convention in Jacksonville will each become the fortunate owners of an art object produced by a Florida artist.

Pictured on this and the opposite page are the works selected by a jury from a collection of thirty submitted by Florida artists throughout the state. The collection was assembled through the courtesy and by the staff of the Cummer Museum Foundation of Jacksonville as "The Florida Association of Architects Special Art Exhibit." The exhibit formed part of Jacksonville's Festival of the Arts held in the Prudential Building October 10 and 11.

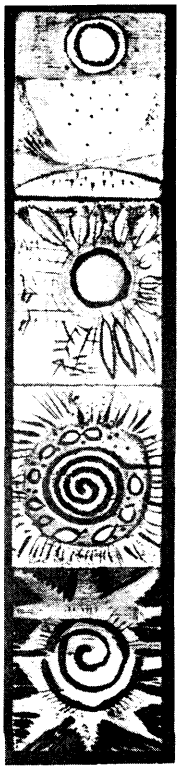
Judgment of the collection to select awards for the FAA Convention was held October 9, the jury being Robert L. Parsons, Director of the Cummer Museum Foundation, Taylor Hardwick, AIA, President of the Jacksonville Chapter, and Robert E. Boardman, AIA. The Festival of the Arts exhibit contained about 20 works of art, was designated as "Architects' Special Exhibit" and was accompanied by the following explanation:

"To further the understanding, appreciation and patronage of the visual arts, the Jacksonville Chapter of the Florida Association of Architects. sponsored this invitational exhibition of work by outstanding Florida artists.

"Five jury-selected works will be purchased by the Florida Association of Architects to be given as attendance prizes at their Annual Convention being held in Jacksonville November 12, 13 *and* 14."

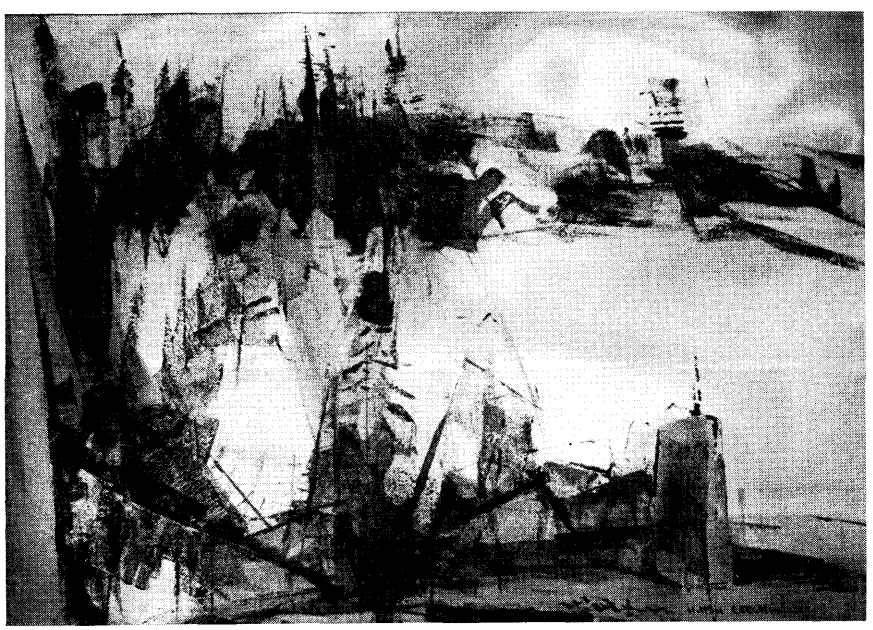
At the Convention, drawings will be made for the awards. There will be three awards for Corporate members, one each for Associate Members and Student Associates. Corporate awards are: *First, oil painting by* Mun Quan; *Second*, wood carving by Ralph Hurst; *Third*, watercolor by Hilton Leech. Associate Member award is an original ceramic pottery by Charles Brown. A polychrome wood-block painting by Ann Williams was selected for the Student Associate award.

All five art works will be purchased — the total purchase sum being $1,050 — and the Chapter will pack and ship any of the awards which cannot be transported by its winner.



Above, 1st Award Purchase — for Corporate Members — $475. City Scene, an oil painting, 42½ by 36½-inches, by Mun Quan of Jacksonville. Right, the Student Associate award — 5th Award Purchase, $50. It is a polychrome wood block painting measuring 31¾ by 23½ inches by Ann Williams of Jacksonville.

Left, Coco-bolo wood carving by Ralph Hurst, FSU faculty, Tallahassee. It is 25-inches high and was the 2nd Award Purchase, $275, for Corporates. Above, the 4th Award Purchase, $150, for Associates, ceramic pottery by 20½-inches high by Charles Brown of Mandarin.



Above, the 3rd Award Purchase for Corporates — a watercolor, entitled "Upthrust", which measures 40½ by 30¾-inches. The artist was Hilton Leech of Sarasota.

AIA's Home Awards Program Goes National Next Year

Success of the AIA's Homes for Better Living Awards Program has been such that in 1960 the program will be broadened to include all 50 states. The four previous programs — all sponsored by the Institute in cooperation with *House & Home* and *Life* magazines — have been regional in character. But they have elicited more than 1000 entries and have generated such favorable recognition to award-winning architects that expansion of the program to national scope is called for.

Awards for the 1960 program will be in two major categories as in the past, but will include three classifications in each. In the private residence category classifications are according to size: *one*, under 1600 square feet of living space; *two*, between 1600 and 2800 square feet of living space; and, *three*, over 2800 square feet of living space. In effect this places no restrictions at all on the submission of houses designed for individual owners.

The second category — houses designed for a merchant builder for sale — includes classifications according to price. These are: *one*, under $15,000; *two*, from $15,000 to $25,000; and, *three*, over $25,000. Here again, award possibilities cover the whole range of merchant builder operation.

The Homes For Better Living Awards Program is in no sense a competition in the field of residential design. Sponsors have recognized the fact that comparasion of designs involving wide ranges of climate, site conditions and budget is basically impractical. For this reason each entry will be judged on its individual merit. As many First Awards, Awards of Merit and Honorable Mentions will be made as submissions seem to justify.

Entries may be submitted by an architect, an owner or a builder. But all must have been designed by a registered architect and completed since January 1, 1957. *Deadline for submission of entry slips is January 15, 1960.* Material submitted for judging must be postmarked before midnight, February 12, 1960. Entry slips are available from the Institute or from *House & Home* magazine.

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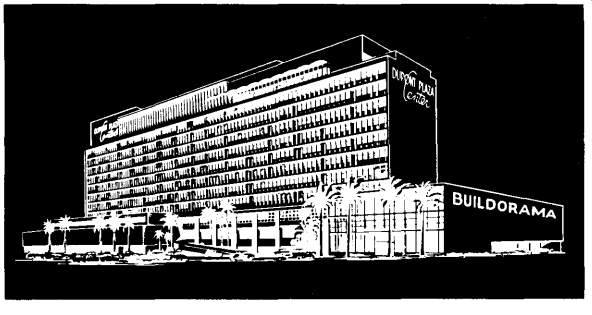

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45th Annual Convention

OF THE FLORIDA ASSOCIATION OF ARCHITECTS OF THE AMERICAN INSTITUTE OF ARCHITECTS

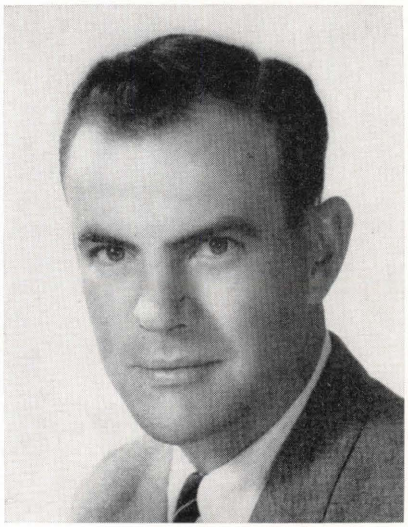
THE KEYNOTE IS CREATIVITY – THE PROGRAM, PERFORMANCE.

As hosts to the 45th Annual FAA Convention and producers of the Convention's theme and program, the Jacksonville Chapter has turned the topical spotlight on the Architect's chief excuse for being — *Creativity*. The very name of the 1959 Convention — "*Architects' Omnibus*" — connotes the real substance of the program. This is *A Symposium of Creativity*, and the measure of the architect's creative functions and responsibilities in three major fields of social existence have furnished both the background and substance for the three seminars about which the Convention program has been fashioned.

Though the motivating core of this Convention is professional introspection, the program itself has been planned to provide a bridge between what the architect is and what he conceivably can — or even should — become. In the early planning stages of this 1959 Convention program the Jacksonville Chapter asked these two questions: *Is the Architect really the leader of the creative activities in his community? And if not, why not?* Every phase of this Convention has been integrated to provide overall answers to these questions. And to this end, some of the design profession's most searching minds have been gathered to take part in it.

This is to be a Convention of participation. Seminars have been planned as discussion groups; and those who attend them are invited to contribute to whatever extent the argument of panelists may move them. At least, this should provoke individual thinking. At best, it might generate a statewide professional resurgance of major significance.

Through the courtesy of *Architectural Record*, this sketch suggests one of the questions to be considered at this Convention: Is the architect being confined by the box of his environment — or, being boxed, is he about to burst the barriers for less cramped quarters or even the open country of new opportunities?



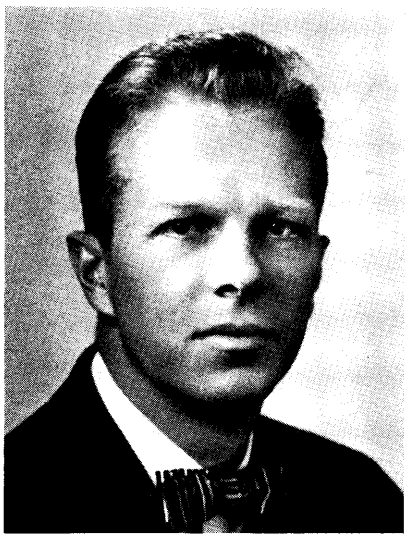
TAYLOR HARDWICK, AIA
President, Jacksonville Chapter, AIA.

WALTER B. SHULTZ, AIA
Ch., Chapter Convention Committee

ARCHITECTS' OMNIBUS . . .

JOHN FISHER

A Rhodes Scholar, a working journalist and an officer of a major publishing firm, the editor of "Harper's Magazine" enjoys a professional perspective not privileged to many. As the main speaker at the Convention's Friday Banquet, he will survey the architectural scene— and from his wide general experience will suggest a number of points for individual and collective improvement.



SAMUEL T. HURST, AIA

As both a practicing architect and educator, he clearly recognizes the architect's many-sided role in contemporary life. As the convention's keynote speaker, he has the ability — shown at the New Orleans AIA Convention — of pinpointing the faults and spotlighting the opportunities of the profession to which he belongs and for which he is a staunch advocate and vocal conscience.

The "Omnibus" is largely an expression to denote a wide and varied scope of interest and substance. To a large degree this will be a "soul-searching" Convention for the FAA. It will propose questions; it will present opportunity for discussion of those questions; and it will hopefully suggest, at least in general terms, some answers to those questions which the architect dedicated to the advancement of his profession can accept.

As a "Symposium of Creativity" the 1959 Convention Seminar Programs will offer cold comfort to those who count professional success in the bald terms of money-in-the-bank. But for those whose goal is creative accomplishment, the strengthening of creative resources and a discovery of the true values that lie in professional service, this 1959 FAA Convention can well prove a rare and valuable, as well as a memorable, experience.

1-The Architect as A Creative Designer . . .

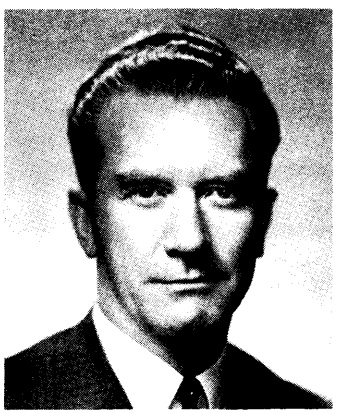
What is the scope of the architect's creative opportunity? What are the future problems he will be called upon to solve? How must he adjust his philosophy, gear his activities, channel his energies and ambitions to take fullest advantage of their solutions . . . ?

GARRETT ECKBO

As a creative designer himself, he has done outstanding work in the field of landscape architecture; and is the author of two books on that subject. He was 1958 chairman of the Aspen, Colo., design conference and has been active in the educational field — as a faculty member and visiting critic at several university schools of architecture and fine arts.

JAMES T. LENDRUM, AIA

Presently the director of the College of Architecture and Fine Arts, U/F, his background for this Convention assignment is impressive. He has been author of several books on architecture, directing head of the Illinois Small Homes Council, active in architectural research, a government consultant to Federal agencies and president of the Central Illinois Chapter, AIA.



HERBERT H. SWINBURNE, AIA

An increasingly influential member of the Institute and an ardent advocate of architectural research as one means for expanding the profession's scope and ability in design. A recipient of many architectural awards, he is a thoughtful exponent of creative activity and has been a vocal champion of creativity as a speaker before many local and national audiences.

THREE IMPORTANT SEMINARS

2-The Architect as A Creative Teacher . . .

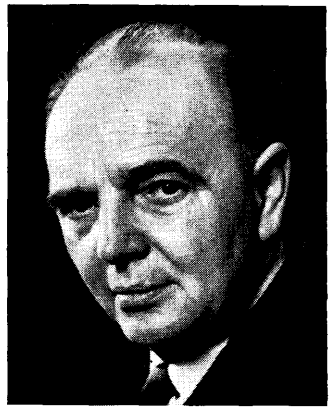
What is the professional man's responsibilities to his community? Particularly, to what extent can, or should, the architect act as the exponent of cultural progress . . . ?

PAUL M. HEFFERNAN, FAIA

A Paris Prize winner, a partner in an active architectural firm, and a teacher of architecture for the past twenty years, he is also an author and lecturer who has distinguished himself in the field of creative inspiration. Recipient of many scholarship and design awards, he has a special ability to bridge the gap between the architect as a practictioner and as a teacher.

ROY C. CRAVEN, JR.

Though presently an assistant professor of art of the U/F, his background of photography, commercial and fine art has provided a special ability to discuss the role of the architect as a creative teacher in the community. His position as an award-winning artist suggests an approach to his subject on a level of objective accomplishment significant in concept.



G. FREDRICK HOLSCHUH

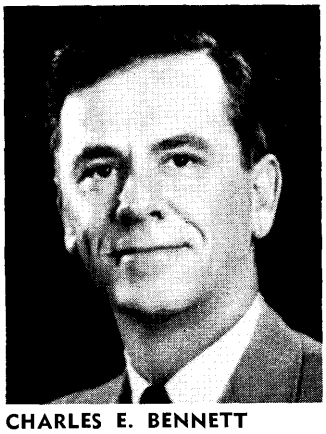
A sculptor distinguished for his work in galleries and museums throughout the country, he studied at the Bauhas, holds several fine arts degrees, is president of Associated Florida Sculptors, a Board member of the Florida Fine Arts Council. As a teacher of art at FSU, he appreciates the important role of the architect as a preceptor of community taste and design.

3-The Architect as A Creative Citizen . . .

Can the professional man become a real and driving force in his community? What can the architect — individually and collectively — offer to the advancement of his area of interest and activity? Objectives and ways for reaching them lie behind these questions . . .

WILLIAM PACHNER

Widely recognized for his significant work in the fine arts, he has established his reputation as a creative citizen since coming from Czechoslovakia in 1939 with a background of Vienna study. In 1951 he assumed the art directorship of the Florida Gulf Coast Art Center, now heads his own school at Clearwater. He knows the need for creativity.



CHARLES E. BENNETT

As a member of Congress from Florida's second District, he has a brilliant background of public and community service, in Florida and nationally. As a ten-year public servant, as a practicing lawyer and as a citizen who has received many awards for service to his community, he is well able to comment on the role architects must play in their respective communities.

EMERSON GOBLE

An architectural journalist and publishing executive, he has, for more than twenty years, been a keen observer of the architect's position as a creative citizen. Realizing the importance of this role, he has been instrumental in clarifying its recognition on the part of the profession and in stimulating its increasingly wide acceptance by the community.

CONVENTION HOSTS

Jacksonville Chapter, AIA—Taylor Hardwick, President; W. Stanley Gordon, Vice president; Fred W. Bucky, Jr., Secretary; John R. Graveley, Treasurer.

CONVENTION COMMITTEE

Walter B. Schultz
Chairman

Harry E. Burns, Jr.
Registration

John R. Graveley
Treasurer

Wayne P. Meyers, Cecil B. Burns
Hospitality

Robert C. Broward
Architectural Exhibits

Norman P. Freedman
Entertainment

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Products Exhibits

Robert E. Boardman
Awards

Roy M. Pooley, Jr.
Publicity

Mrs. Ivan H. Smith
Ladies' Program

archi tects omn ibus

Program -

THE FLORIDA ASSOCIAT
ROBERT MEY

WEDNESDAY, NOVEMBER 11

8:00 A. M. — Installation starts on product exhibit booths.

12:00 Noon — Various Committee Meetings as may be desirable.
Meeting of Joint Cooperative Council — John Stetson, presiding.

3:00 P. M. — Meeting of FAA Board of Directors, John Stetson, presiding. Members having matters to be brought before the Board invited to attend at 7:30 P.M.

1:00 P. M. — Registration opens for Chapter Members, Guests, Students and Exhibitor Personnel. Mezzanine Floor.
Identifying badges will be required for admission to all FAA business sessions and other scheduled Convention affairs.

THURSDAY, NOVEMBER 12

8:00 A. M. — Breakfast for Committees or Group Conferences — Chairmen of Committees to arrange.

9:00 A. M. — Registration continues.
Opening of Products Exhibit.
Officiating at opening ceremony will be John Stetson, Pres., FAA: Taylor Hardwick, Pres., Jacksonville Chapter, and Hon. Haydon Burns, Mayor of Jacksonville.
Architectural Exhibit opens.

10:00 A. M. — First business session, John Stetson, Pres., FAA, presiding. Report of FAA Officers and Executive Director. Report of Nominating Committee.

11:30 A. M. — Architects' Omnibus Session — Introduction by Taylor Hardwick, Pres., Host Chapter. Address by Samuel T. Hurst, Dean, School of Architecture and The Arts, Alabama Polytechnic Institute.

12:15 P. M. — Visit Products Exhibit.

1:00 P. M. — Luncheon, Welcome to Convention and introduction of guests by John Stetson, Pres., FAA. Program by Council of the Arts.

2:30 P. M. — Architects' Omnibus Session — The Architect as a Creative Designer, Verner Johnson, FAA Vice Pres., presiding.
Moderator — Douglas Haskell, Editor, "Architectural Forum".
Panel — Garret Eckbo — Landscape.
James Lendrum — Planning & the Building
Herbert H. Swinburne — Buildings and the City.

5th Annual Convention

)F ARCHITECTS OF THE AMERICAN INSTITUTE OF ARCHITECTS
'TEL – JACKSONVILLE – NOVEMBER 12, 13, 14, 1959

5:00 P. M. — Visit Products Exhibit.
6:30 P. M. — Cocktail Party — Windsor South Ballroom.
7:30 P. M. — Dinner, Windsor North Ballroom, program by Council of the Arts — Presentation of Building Product Exhibit Awards.

FRIDAY, NOVEMBER 13

8:00 A. M. — Committee and other breakfasts.
9:00 A. M. — Registration continues.
Visit Products Exhibit.
9:00 A. M. — Second Business Session, John Stetson, Pres., FAA. presiding. Completion old business; introduction of new business.
10:30 A. M. — Architects' Omnibus Session — Student Symposium — Arthur Lee Campbell, FAA V. Pres., presiding — This program to be developed and conducted by the Student Chapter. Walter A. Taylor, F.A.I.A. will participate in program.
12:00 A. M. — Visit Products Exhibit.
12:45 P. M. — Luncheon, Council of the Arts Activity.
2:15 P. M. — Architects' Omnibus Session — The Architect as a Creative Teacher.
H. Samuel Kruse, Past Pres. FAA presiding.
Moderator — Russell Hicken — Director, Jacksonville Art Museum.
Panel — Henry Kamphoefner — Dean School of Design, N. C. State College.
Paul Heffernan — Director, School of Architecture, Ga. Tech.
Dr. Fredrick Holschuh — Dept. of Art, Fla. State University.
Roy Craven — Dept. of Art, Univ. of Fla.
5:00 P. M. — Registration Closes.
Election polls at Registration Desk close.
Visit Products Exhibit..
6:30 P. M. — Cocktail Party.
7:30 P. M. — The Convention Banquet — John Stetson, Pres., FAA presiding.
Dress Optional.
Presentation of Awards:
For Products Exhibit attendance
For the Architects Exhibit
For the Students Exhibit
Remarks from John Noble Richards, F.A.I.A., Pres., AIA.
Election Results.
Address by John Fischer, Editor, "Harper's Magazine".
Dancing.

SATURDAY, NOVEMER 14

8:00 A. M. — Students and Associates Breakfast, sponsored by Student Chapter.
9:00 A. M. — Visit Products Exhibit (closes at noon).
9:30 A. M. — Architects Omnibus Session — The Architect as a Creative Citizen — Robert H. Levison, FAA V. Pres., presiding.
Moderator — Herbert C. Millkey, F.A.I.A. Past Regional Director.
Panel — William Pachner, Artist.
Charles E. Bennett, U. S. Congressman
Emerson Goble, Editor, "Architectural Record".
10:45 A. M. — Final Business Session — Continuation of new business.
1:00 P. M. — Luncheon, Taylor Hardwick, Pres. Host Chapter presiding. Summary remarks by G. Clinton Gamble, A.I.A. District Director.
45th Annual FAA Convention adjourns.

CONVENTION NOTES

All FAA members may take part in any Convention discussion, but only AIA Corporate members may vote on matters proposed for Convention action. Corporate members must be registered for the Convention prior to voting on all Convention business requiring formal action as covered in current FAA By-Laws.

Ladies of the Convention are cordially invited to attend all business and panel sessions of the Convention if they so desire. Full information on the Ladies' Program planned for the Convention period may be obtained at the Registration Desk on the Mezzanine Floor.

Eligibility for Products Exhibit attendance awards must be established by obtaining, in person, stamps on the Products Exhibit Card covering all exhibit booths. Awards will be made in three classifications: Corporate, Associate and Student. Prizes in each classification have been selected by a jury from an exhibit of contemporary art invited from Florida artists.

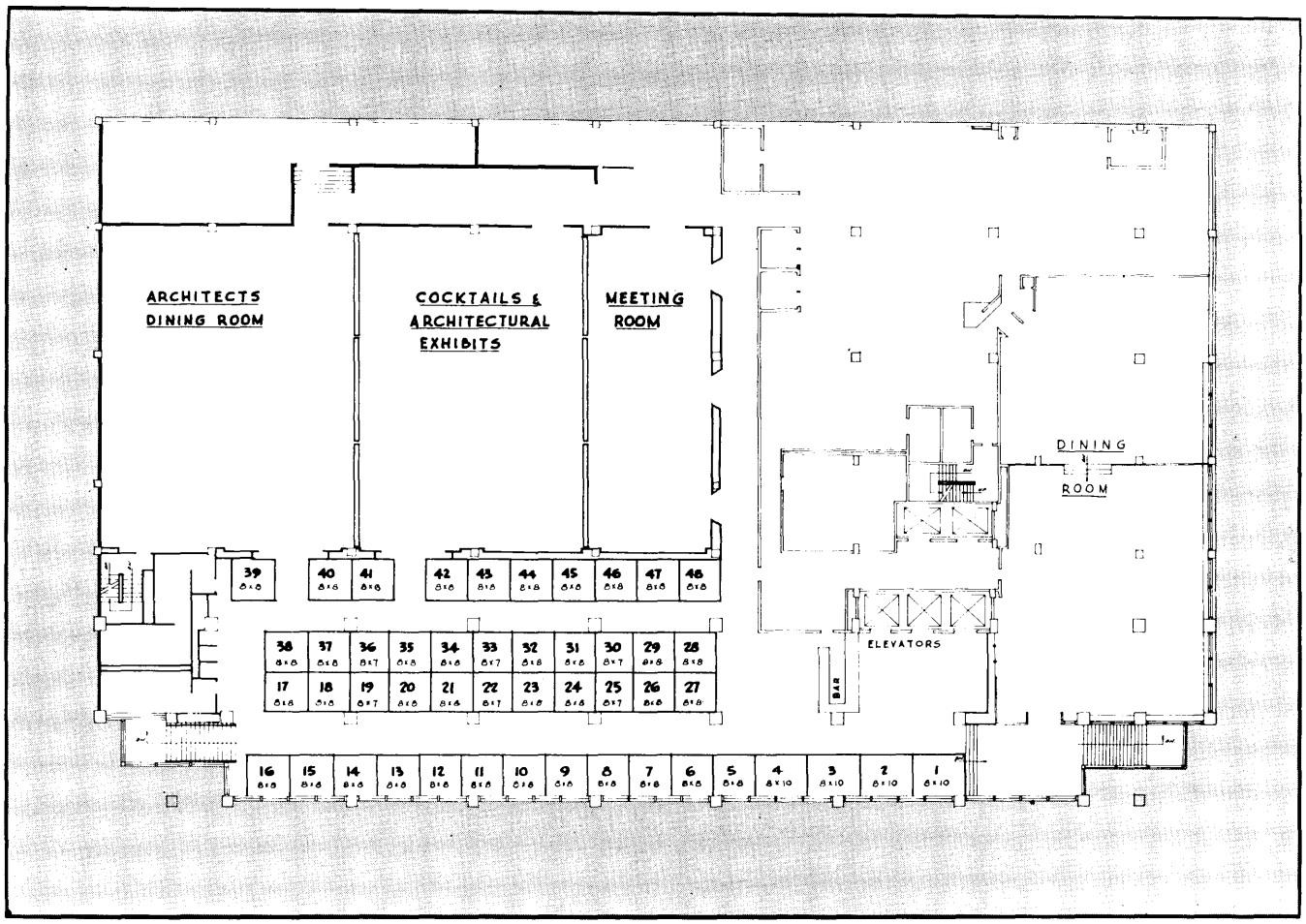
Specially designed plaques will be awarded to participants in the Products Exhibit. One will be given for general excellence of display; the other for the exhibit judged to be most generally informative.

Those desiring to arrange for sight-seeing tours, golf or tennis privileges at local country clubs, or boat trips can do so through cooperation of the Jacksonville Chapter's Convention Committee. Contact for this purpose should be made with Norman C. Freedman, chairman, Entertainment Committee; or with Cecil Burns, chairman, Hospitality Committee.

Check-out time for all Conventioneers will be 5:00 P.M. during the three-day Convention period.

The Florida State Board of Architecture will hold its 1959 Fall Meeting beginning Monday, November 9, through Wednesday, November 11. Location of the meeting will be posted on the bulletin board; members wishing to visit the Board or attend any portion of its meeting should apply either to Franklin S. Bunch, Board President.

The 1959 Building Products Exhibit...



This exhibit is an education in itself — almost a college course in a capsule. Exhibitors have geared their displays to the educational theme of the Convention — Design. Visit all the booths. Talk with the people in charge; and bring yourself up-to-date on the tremendously important part that good products play in the sound development of good architectural design.

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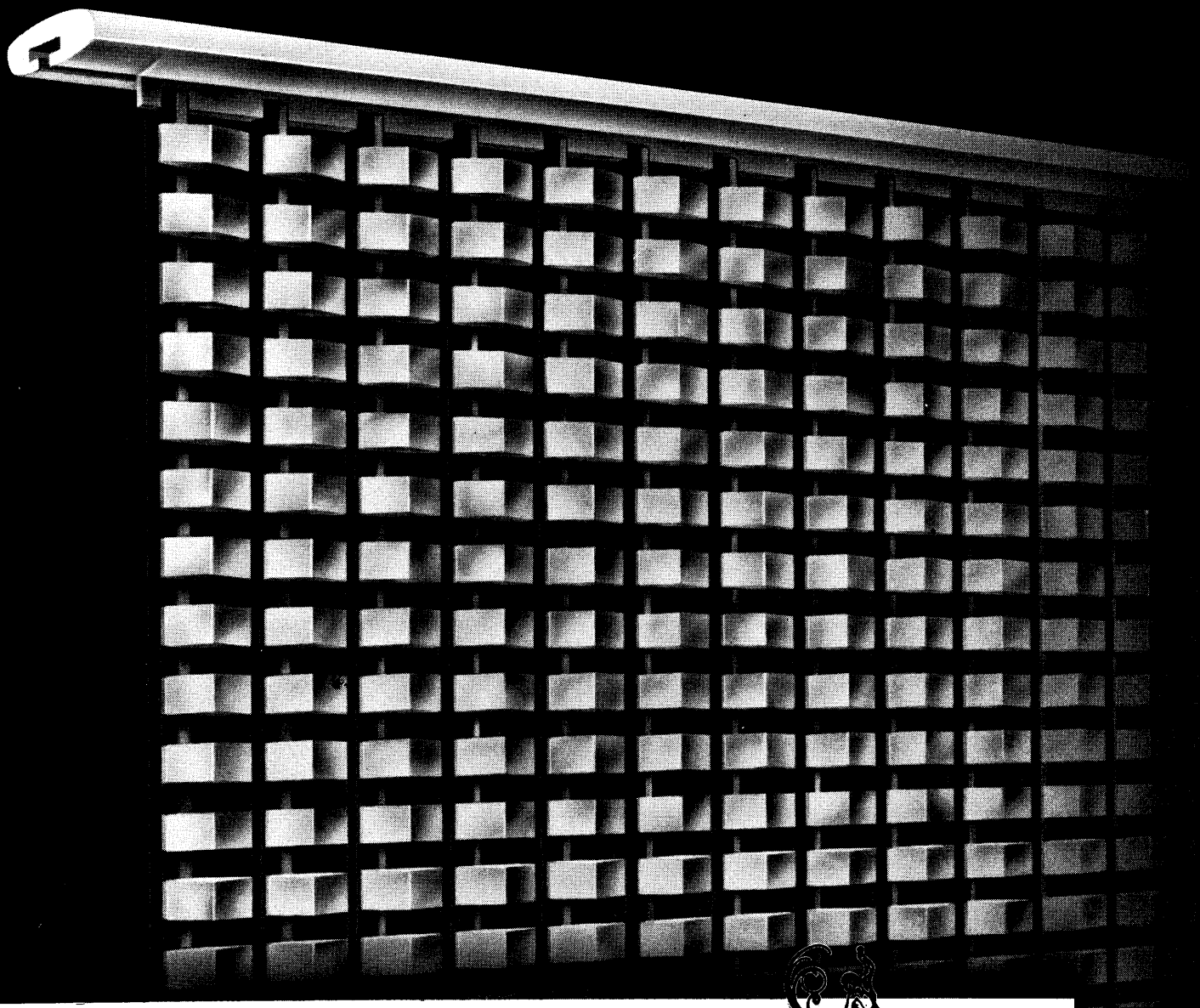
2...Briggs Manufacturing Company
3...Schlage Lock Company
4...Rilco Laminated Products, Inc.
5...Flamingo Wholesale Distributors, Inc.
6...Flamingo Wholesale Distributors, Inc.
7...Rohm and Haas Company
8...Rohm and Haas Company
9...Thomas A. Marshall & Associates
10...Thomas A. Marshall & Associates
11...Concrete Products, Inc.
12...Bradley Washfountain Company
13...General Electric Textolite
14...Hillyard Sales Company
15...Tnemec Company, Inc.
16...Henderson Clay Products, Inc.
17...All State Pipe Supply Company, Inc.
18...Aichel Steel & Supply Company
19...Aichel Steel & Supply Company
20...P. O. Moore, Inc.
21...Herman Miller Furniture Company
22...Ware Laboratories, Inc.
23...Florida Solite Corporation
24...Florida Solite Corporation
25...Harris Standard Paint Company
26...Builders Products Company
27...Arcadia Metal Products
28...United States Plywood Corporation
29...Independent Nail & Packing Company
30...Florida Power & Light Company
31...Florida Power & Light Company
32...Benjamin Moore & Company
33...Groff Designs & Manufacturing Co.
34...Owens-Corning Fiberglas Corporation
35...Kaiser Manufacturing, Inc.
36...Pittsburgh Plate Glass Company
37...Bird & Son, Inc.
38...Electrend Distributing Company of Florida
39....Acousti Engineering Company of Florida
40...Protection Products Mfg. Company
41...Boiardi Tile Mfg. Company
42...Nutone, Incorporated
43...George C. Griffin Company
44...George C. Griffin Company
45...Libbey-Owens-Ford Glass Company
46...The Mosaic Tile Company
47...Formica Corporation
48...The Mabie-Bell Company



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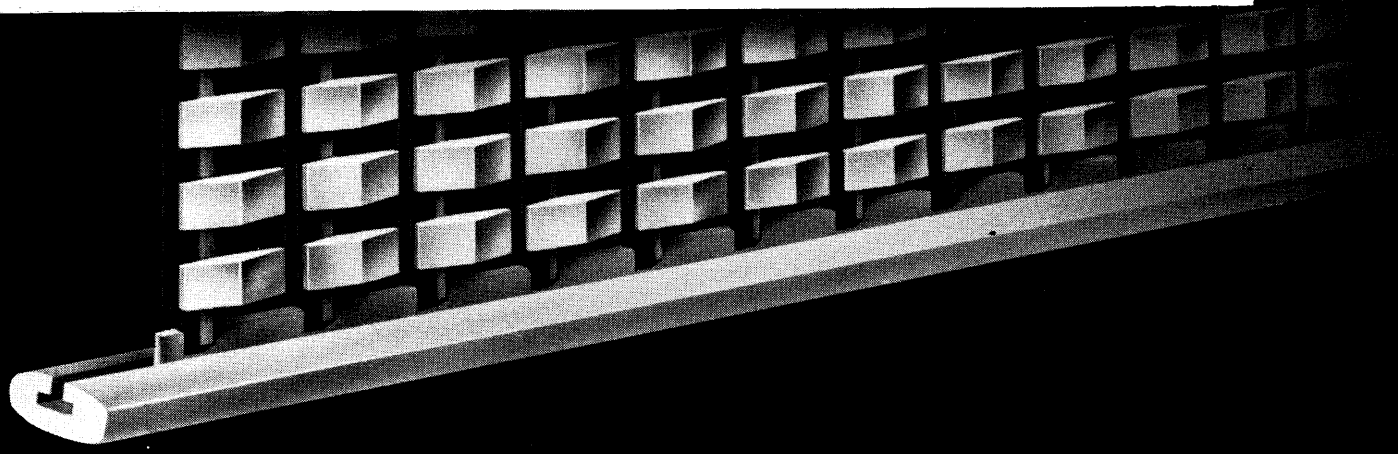

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Reduction of Exit Requirements Proposed for Southern Code

For some time past architects concerned with the design of assembly occupancy buildings have disagreed with the reduction of exit capacity requirements set forth in the *Southern Standard Building Code* for assembly spaces above or below ground level. But most have done little or nothing to prove the error in the *Southern Standard Building Code* requirements or press for its revision. In most cases exit allowances have been worked out individually with local code authorities on the basis of recommendations from such bodies as the National Board of Fire Underwriters.

Recently Francis R. Walton, 1959 Secretary of the FAA and a practicing architect in Daytona Beach, undertook a careful research of exit capacity requirements. Based on this he worked out a series of recommendations — and these, backed with documented and graphic illustrations, were forwarded to offices of the Southern Building Code Congress in Birmingham, Alabama. As a result, according to M. L. Clement, Executive Director of the Congress, the 1960-61 edition of the Southern Standard Building Code will probably contain a substantial revision to the Means of Egress section of the current edition.

Walton's recommendations to the Congress were, *one*, that computation of exit width (for assembly occupancies above or below the ground floor) by direct square foot method should be abandoned; and, *two*, that exit width should be determined by first determining the number of occupants involved and then fixing the exit width in terms of occupants per exit unit. The Code official has given assurance that these recommendations will be given thorough review and careful study in arriving at final revision of the Codes Means of Egress section.

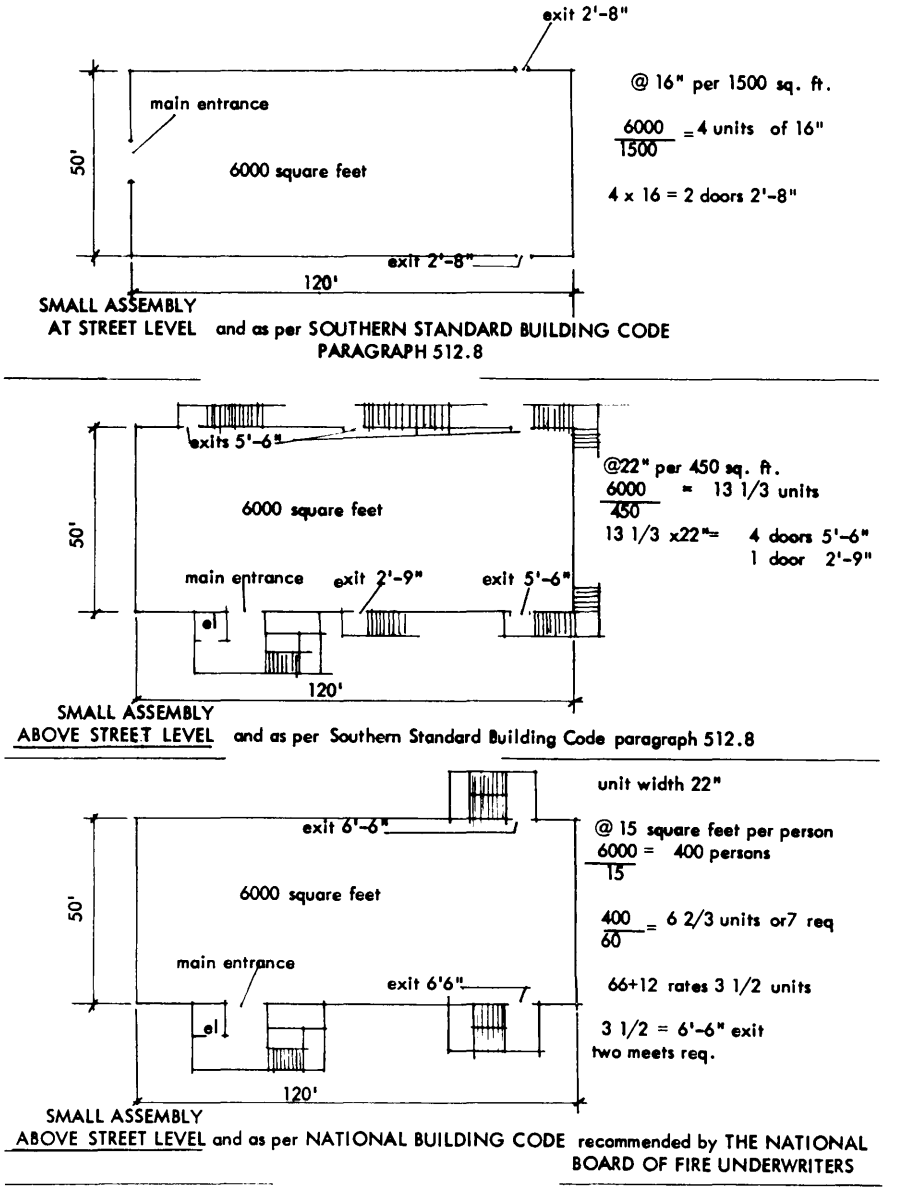
As now in force, this section calls for reduction of capacity — on a square foot calculation of occupancy basis — of nearly 100 per cent. The *Southern Standard Building Code*, (Sec. 512, Par. 512.8) says this relative to exits:

"Locate exits as remotely from one another as practicable.

"Number of exitways: E-1, Large Assembly, 3 exits minimum; four for over 1000 occupants; E-2, Small Assembly, 2 exits minimum.

"Aggregate clear width of exits: On ground or street level floor where fixed seats are not provided, not less than 16" of width for each 1500 square feet of gross floor area served; where place

(Continued on Page 46)



This is a graphic comparison of exit capacity requirements. The two lower diagrams indicate the wide variation in above-street exit requirements between the Southern Standard Building Code and the recommendations of the National Board of Fire Underwriters.

Exits ...

(Continued from Page 45)

of assembly without fixed seats is located in a story above street level, not less than 22" of width for each 450 square feet of gross floor area served."

Computations by Walton indicate that the clear width requirement for exits on the ground floor is .01667" per square foot; and that for exits in areas other than on the ground floor is .04888" per square foot. The difference figures out to a reduction of capacity of almost 100 percent.

In contrast with this the *National Building Code* (1957 edition), recommended by the National Board of Fire Underwriters, and the *Building Exits Code* (15th Edition, 1958) recommended by the National Fire Protection Association, International, both require only a 25 percent reduction of exit capacity for assembly areas above or below a ground floor. These requirements have been determined as a result of research undertaken by the National Bureau of Standards and reported in 1935. Subsequently a committee of the National Fire Protection Association functioning under the procedure of the American Standards Association developed the *Building Exits Code.*

It is Walton's opinion that most local code authorities would accept the 25 percent exit capacity reduction. He suggests that provisions of the *Building Exits Code* be consulted in detail when considering review of any specific exits problem or code revisions.

AIA Sets November 23 Deadline for Entry of Honor Award Submissions

There's not much time left for filing entry forms and fees with the AIA for the 1960 Honor Awards Program. The deadline is barely three weeks away — November 23 — and a fee of $10 for each exhibit to be submitted must accompany the form. January 15 is the deadline for receipt of submissions in brochure form. Judgement will take place at the Octagon in Washington, January 20 to 22. Winners will be notified February 5.

Folders containing an entry form were mailed by the Institute to all corporate members. Though the Program is open to buildings of all classifications, those submitted must have been completed after January 1, 1955. Entries are also limited to buildings designed by registered architects practicing professionally in the United States. However, the buildings submitted may have been erected in the United States or abroad.

This is the AIA's twelfth Annual Program of National Honor Awards. As in the past, all entries receiving awards will be displayed at the AIA Convention — to be held this year at San Francisco, April 18 to 23 — and will form the basis for subsequent public showings nationally.

Don't forget that first important deadline! To quote from the brochure, *"The entry slip and fee must be received by The Institute prior to November 23, 1959."*

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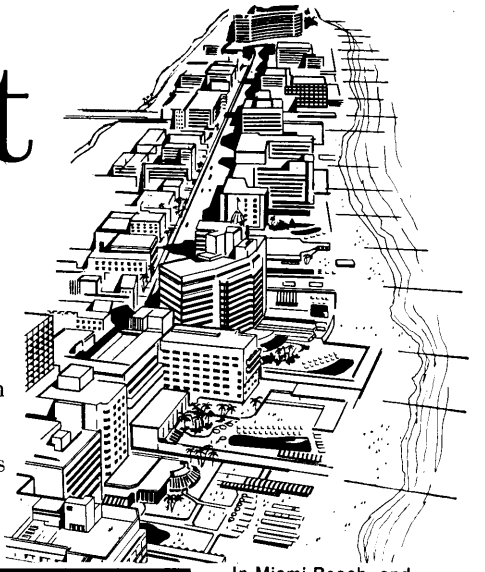
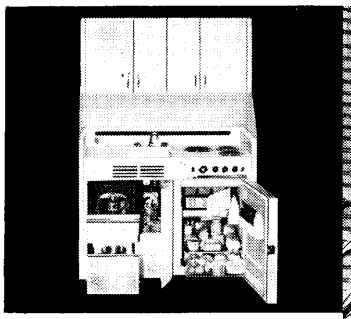
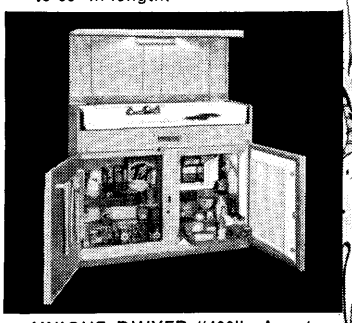


In Miami Beach, and throughout the world, owners and designers of the finest motels and hotels insist on Dwyer—the compact kitchen built to exacting institutional quality standards.

LIFETIME FINISH porcelain DWYER KITCHENS



THE NEW DWYER "51"—Complete, convenient kitchen facilities in just 51″ of space—features refrigerator, sink, storage, gas or electric range. Other models, 39″ to 69″ in length.



UNIQUE DWYER "400"—An attractive furniture piece that opens into a convenient buffet kitchen with electric rangetop, sink, refrigerator and storage. Key lock. Available without sink.

Dwyer

For 30 years, America's leading manufacturer of compact kitchens for motels, resorts and hotels.

DWYER PRODUCTS OF FLORIDA, INC.
Suite 621, Dupont Plaza Center; Phone: FRanklin 1-4344
300 Biscayne Blvd. Way, Miami 32

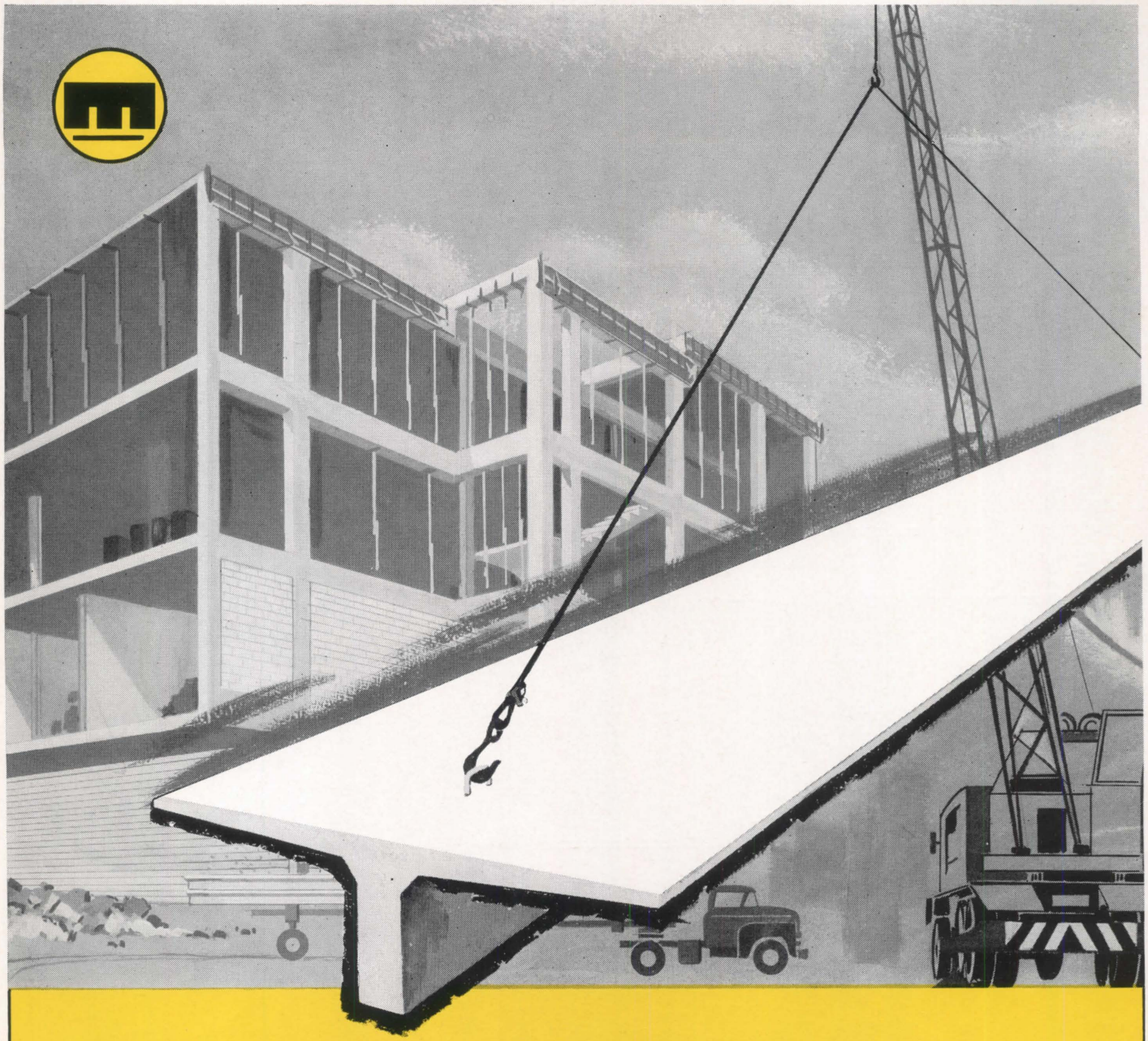
Gentlemen: Please send me complete information on Dwyer Kitchens.

Name _____

Company _____

City, State _____

☐ Also, send information on Dwyer Snack Bars.



Now...prestressed joins Maule's "New Look"

Newest in Maule's "New Look" program: *prestressed concrete*, now swinging into position throughout South Florida.

You'll find Maule's modern precast-prestressed division serving builders of causeways and bridges . . . churches and schools . . . plus other commercial and institutional structures. Wherever extra structural support is required—and economy of time and labor desired—Maule prestressed concrete is on the job!

For your own prestressed concrete needs, call the quality concrete producer who has been serving South Florida's building needs for 44 years. Call Maule!

DOUBLE T	COMMERCIAL PILING	RECTANGULAR BEAM
BRIDGE PILING	I BEAM	SINGLE T

MEMBER OF PRESTRESSED CONCRETE INSTITUTE

Florida's Leader in Quarry, Concrete Products and Builders' Supplies

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MAULE INDUSTRIES, INC. • EXECUTIVE OFFICES: 5220 BISCAYNE BLVD., MIAMI, FLORIDA • PL 1-6633 • PLANTS FROM FORT PIERCE TO HOMESTEAD

CONCRETE • CONCRETE BLOCK • ROCK AND SAND • PRESTRESSED-PRECAST CONCRETE • PLASTER AND MASONRY MATERIALS • BUILDING SUPPLIES

State Board Revises Rule 7...

In the Circular of Information issued by the Florida State Board of Architecture, Rule 7 concerns "Approved Style of Names for Practice of Architecture". As this rule appeared in the Circular issued April 28, 1958, certain portions appeared to be subject to various interpretations, resulting in confusion. For the past year and one half the Board has been studying revisions to Rule 7. The revised text printed here. was approved by the Board and adopted officially as of August 1, 1959.

(This replaces and supersedes Rule 7 as printed in Circular of Information dated April 28, 1958.)

1. Statutes:

The Florida State Board of Architecture, having the official duty to regulate the practice of architecture, as a basis for this rule and regulation, directs attention to the following Florida Statutes:

"Otherwise, any person who shall be engaged in the planning or design for the erection, enlargement or alteration of buildings for others or furnishing architectural supervision of the construction thereof shall be deemed to be practicing architecture and be required to secure a certificate and all renewals thereof required by the laws of this state as a condition precedent to his so doing." (Section 467.09)

". . . no certificate (of registration) shall be issued either with or without an examination to any corporation, partnership, firm or association to practice architecture in this state, but all certificates shall be to individual persons." (Section 467.08)

"In the case of a copartnership of architects, each member must hold a certificate to practice." (Section 467.10)

"Any person applying to the licensing official of any county, city, town, or village for an occupational license to practice architecture shall at the time of such application exhibit to such licensing official satisfactory evidence under the seal of the Florida State board of architecture and the hand of its secretary that such applicant possesses a registration certificate and any required annual renewal thereof and no such occupational license shall be granted until such evidence shall be presented, any provision of any special act or general act notwithstanding." (Section 467.13).

"It shall be a misdemeanor . . . for any person to practice architecture in this state (except as exempted in Section 467.09) or to use the title 'architect' or to use or display any title, sign, word, card, advertisement, or other device or method to indicate that such person practices or offers to practice architecture or is an architect, without being registered as an architect and having a certificate of registration then in force . . ." (Section 467.17).

In this rule, where the context will permit:

(A) The singular includes the plural and vice versa.

(B) The word "Architect" means an architect registered in Florida holding a current annual renewal certificate.

(C) The words "Professional Engineer" mean a professional engineer registered in Florida holding a current annual renewal certificate.

2. Partnerships:

No certificate of registration to practice architecture can be or will be issued to a partnership. A contract for architectural services must be made in the name of an Architect, as an individual, and signed by such person personally. Subject to this requirement a partnership name may be used if such name consists of:

(A) The name of two or more Architects; or

(B) The name of one or more Architects and one or more Professional Engineers;

(C) A partnership name must include the name of at least one Architect but shall not include the name of any person who is neither Architect nor Professional Engineer.

3. "Associate", "Associates", and "Associated":

(A) The use of these or similar words in the name of a firm implies a partnership; consequently, regulations for partnerships apply. Associates whose names do not appear in the firm name must be either an Architect or a Professional Engineer; and when such associates' names are used on letterheads, cards, printed matter or otherwise, the professional status of each must be specifically indicated.

(B) When these or similar words are used to show two or more separate and independent firms have combined to furnish architectural services for a particular project, each firm shall be subject to these regulations.

(C) No individual or firm whose members do not conform hereto shall act as the principal architect nor be termed 'Associate", "Associates", or "Associated".

4. Corporations:

A corporation cannot legally practice or offer to practice architecture in its corporate name or otherwise; and this is true even though the name of an architect is a part of the corporate name.

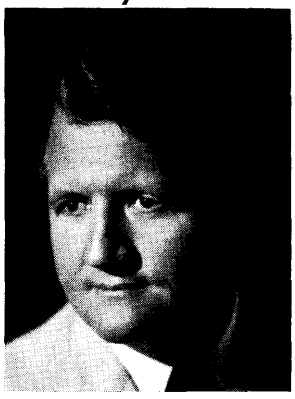
5. Consultants:

When the name of an Architect is plainly and predominantly set forth as the Architect for a project, and such Architect employs a consultant for any type of services, the name of

(Continued on Page 50)

The Committee Nominated These Men...

For: Secretary



FRANCIS R. WALTON
Daytona Beach Chapter

Treasurer

ROY M. POOLEY, JR.
Jacksonville Chapter

3rd V-President

JOSEPH M. SHIFALO
Mid-Florida Chapter

Also nominated by the Committee was CLINTON GAMBLE, for the new FAA office of Director At Large proposed in By-Law changes to be voted upon — the assumption being that the Director of the Florida District, AIA, will also serve as an FAA Director at Large. . . . . Since the Committee's announcement, however, Mr. Gamble has indicated he will not become a candidate for re-election as District Director. Thus the Committee will offer a new nomination at the Convention.

Rule 7 Revised . . .

(Continued from Page 49)

the consultant may be shown providing:

(A) The title and the name of the consultant are subordinated to the name and title of the principal Architect.

(B) The type of service and the address of the consultant's principal office are clearly set forth.

6. Names of Retired or Deceased Architects:

If an Architect is deceased or he is not actively engaged in the practice of architecture, his name shall not be used in any way to indicate he is practicing architecture.

7. Approved Usage:

The following usage is approved under the circumstances indicated and subject to compliance with the foregoing provisions of this Rule.

(A) Approved if all members named are Architects:

DOE, ROE & BROWN, ARCHITECTS

or

ARCHITECTURAL OFFICES OF DOE, ROE & BROWN

(B) Approved if all named are names of partners who are Architects or Professional Engineers, at least one being an Architect and this being made clear:

DOE, ROE, BROWN & BLACK, ARCHITECTS AND ENGINEERS
Joe Doe, A.I.A.
Richard Roe, A.I.A.
George Brown, A.S.M.E.
Frank Black, A.I.A.

Others who perform services for the firm may be listed thus:

James Blue, Office Manager
Ralph Smith, Chief Draftsman
Tom M. Snow, Accountant

(C) Approved examples of "Associate", "Associates", "Associated": *(See Paragraph 3 above.)*

(1) JOHN DOE & ASSOCIATES, ARCHITECTS
John Doe, A.I.A.
Richard Roe, A.I.A.
John Black, R.A.
(or Architect)

JOHN DOE & ASSOCIATES, ARCHITECTS AND ENGINEERS
John Doe, A.I.A.
Richard Roe, A.I.A.
John Black, A.S.M.E.

(3) JOHN DOE, ARCHITECT
RICHARD ROE, ASSOCIATE ARCHITECT

(4) JOHN DOE AND ASSOCIATES, ARCHITECT:
associated with
BROWN AND BLACK, ARCHITECT AND ENGINEER

(D) Approved usage where Consultants are used: *(See Paragraph 5 above.)*

(1) DOE, ROE & BROWN, ARCHITECTS
WILLIAM SNOW, CONSULTING ARCHITECT
Registered in ————
State of registration if other than Florida

(2) DOE, ROE & BROWN, ARCHITECTS
ABC CORPORATION, CONSULTANTS
Bank Equipment
Atlanta, Georgia

(E) Approved use of names of retired or deceased Architects.

JOHN DOE, ARCHITECT
Successor to Doe & Brown

8. Disapproved Usage:

(A) Disapproved unless Black is a registered architect:

BLACK AND ASSOCIATES, ARCHITECTS AND ENGINEERS

(B) As this usage is misleading, it is no longer acceptable.

DOE & ROE
John Doe, Architect

(C) Disapproved unless Black is an Architect:

JOHN DOE, ARCHITECT
FRANK BLACK, ASSOCIATE

(D) The use of any corporate name in offering to practice or in practicing architecture is illegal. The following usage is disapproved; whether by a corporation or others:

JONES, BROWN & CO., ARCHITECTS
THE JONES-FRANK ARCHITECTURAL CO.
FRANK L. JONES, INC. ARCHITECTS
UNIVERSAL DESIGNERS, INC., ARCHITECTS
BLACK, INC. DESIGNERS
ARTEX ASSOCIATES
THE JOHN DOE ASSOCIATES
ARCHITECTS COLLABORATIVE

Report of The Nominating Committee . . .

The FAA Nominating Committee, as announced by President Stetson at the October 9 Executive Committee meeting, included: KENNETH JACOBSON, Palm Beach Chapter, Chairman; W. STEWART MORRISON, Florida Northwest Chapter; WAHL J. SNYDER, FAIA, Florida South Chapter; L. ALEX HATTON, Mid-Florida Chapter; SIDNEY R. WILKINSON, Florida Central Chapter; and LESTER N. MAY, Florida North Chapter.

The Committee named the following as candidates for FAA officers:

For President: JOHN STETSON, Palm Beach Chapter.

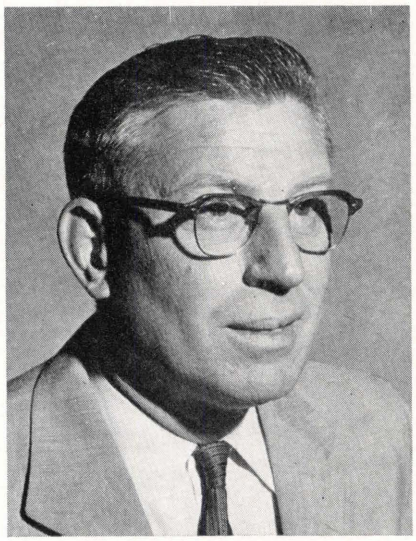
For President-Elect: ROBERT H. LEVISON, Florida Central Chapter.

For 3rd Vice President: JOSEPH M. SHIFALO, Mid-Florida Chapter.

For Secretary: FRANCIS R. WALTON, Daytona Beach Chapter.

For Treasurer: ROY M. POOLEY, JR., Jacksonville Chapter.

For President-Elect



ROBERT H. LEVISON
Florida Central Chapter

For President

JOHN STETSON
Palm Beach Chapter

Of those nominated, Stetson and Walton now hold the offices for which they were nominated. The office of President-Elect is a new one proposed in the By-Law changes on which the Convention will vote.

According to FAA By-Laws, nominations for all officers may also be made by Corporate members from the Convention floor.

A

SALUTE

TO

FLORIDA'S

ARCHITECTS

Florida's architects are continuing to make Florida one of the most beautiful states in the nation. Their use of superior building materials and techniques for modern and functional buildings and homes is unsurpassed.

We are proud of the part Celcure Treated Lumber is playing in Florida's panorama of progress and we salute Florida's architects during their 45th Annual FAA Convention.

American Celcure Wood Preserving Corp.
1074 East Eighth Street Jacksonville 6, Florida

When you build with FLORIDA products, you help to build FLORIDA!

Everytime you specify --- *and use* --- Florida products, you help to improve the economy of Florida.

Since the future of your business or profession is keyed to Florida's economy, when Florida prospers --- *you profit!*

Keep Florida prosperous! Buy Florida products! Use Florida cements!

Memo to Florida Architects:

Dollars spent for **Florida products** generate more dollars for **Florida designing.** Specify Florida products.

FLORIDA PORTLAND CEMENT DIVISION

GENERAL PORTLAND CEMENT COMPANY

Regional Judiciary Committee

To Be Elected At Convention

One of the responsibilities which the ten member-Chapters of the FAA must discharge during the November Convention is that of electing a three-man Judiciary Committee to act for the newly-formed Florida District. It will be the duty of the FAA Nominating Committee to offer the names of candidates for this important regional committee; and presumably this will be done sufficiently prior to the Convention's opening to be included in the Committee's formal report at the first Convention business session, Thursday morning, November 12. Candidates' names will be included on the ballot for election of FAA officers.

Actually, four individuals must be elected to the Florida District Judiciary Committee. Institute By-Laws call for a committee composed of "*three corporate members and one alternate, the members normally serving on staggered three-year terms, and the alternate a one-year term.*" Institute By-Laws further specify that members shall be elected "by the Regional Council in the Region concerned,"; but in Florida, as a newly-formed AIA District, no such Council exists. It is the opinion of Florida's AIA Director, therefore, that election of the Judiciary Committee by Chapter representatives at the FAA Convention will be in order.

In some quarters there appears to exist an impression that the Florida District, AIA, does not now have access to a judiciary body to which charges could be referred by Chapters. This is not the case. By action of the AIA Board the Judiciary Committee of the South Atlantic District as formerly constituted has been authorized to act for the Florida District until January 1, 1960, when the Florida Committee will assume its duties.

The Florida member of the South Atlantic District Judiciary Committee is Thomas Larrick, of the Florida North Chapter. He was elected to that post by the South Atlantic Regional Council during the AIA Directorship of the late Sanford W. Goin, FAIA, but is scheduled to relinquish his committee membership at the end of this year.

The whole matter of Institute discipline for unprofessional conduct of AIA members also appears to be clouded relative to a number of points. First, there exists some misunderstanding as to the differences between unprofessional conduct and illegal practices — thus it is not always clear to those wishing to press charges against an individual whether these charges should be laid before the State Board of Architecture or the Regional Judiciary Committee.

In reality the distinction is both clear and simple. Unprofessional conduct involves transgression of one or more of the Mandatory Rules — the Institute's Code of Ethics. Illegal practice has nothing to do with professional ethics. It refers only to the provisions of the Florida Statutes, Chapter 467, which regulate the practice of architecture. Charges of illegal practice can be brought against any architect who violates the provisions of this law and against any other individual who practices, or attempts to practice, architecture as defined in the law without first having been duly registered by the State Board to do so.

One other point should be clarified relative to preferring charges of unprofessional conduct against an architect. The Institute By-Laws recognize, and make clear, the fact that disciplinary action by the Board can be taken only against a corporate member of the Institute. This is so because, at present, only corporates are recognized as members of the Institute. Though the Institute may, at some future time, set up other member classifications, currently "associates" are merely members of AIA Chapters, not of the Institute.

Against this background of Institute By-Laws and organization, it seems clear that charges of unprofessional conduct against a Chapter associate member could not be brought before a Regional Judiciary Committee for investigation and subsequent disciplinary action by the AIA Board. The Chapter could act on its own initiative by terminating the associate's Chapter membership. But beyond that no disciplinary procedures against associates have yet been adopted or announced by the Institute's Board.

How To Write A Committee Report

The most important committee report is useless unless it tells, simply and exactly, what the committee has done and what action it wishes taken by the person or body reading or hearing it.

That statement, by Clinton Gamble, Florida District Director, was made recently against the background of his service on many FAA committees and as a chairman and member of several AIA national and Board committees.

"Reports can be valuable" he said, "but only if they are in a form that can actually be put to use. Ned Purves has made up a form for national committee chairmen to follow. This makes it easy for AIA Board members quickly to learn what the committee has done and quickly to act on its recommendations."

Here is the form he recommends for use of committees in the Florida Region:

1 . . . Title of Committee.

2 . . . Meeting dates, time, place.

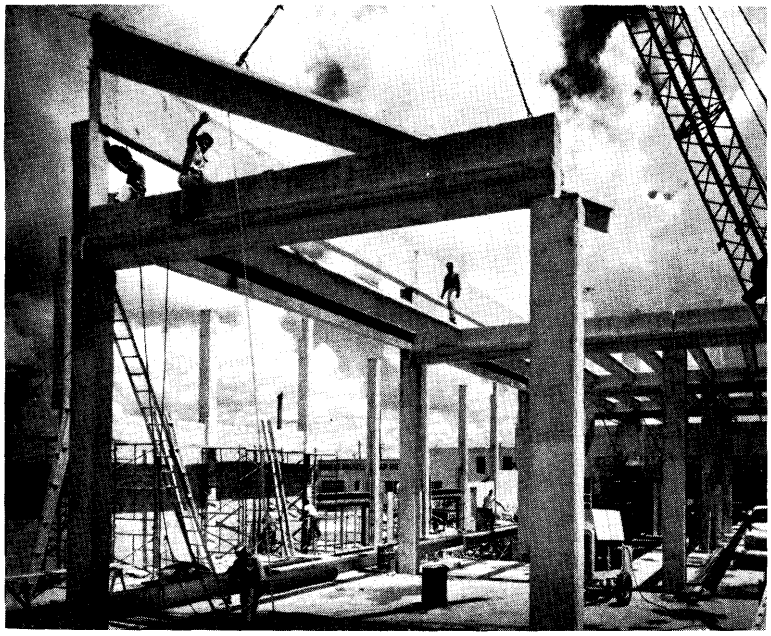
3 . . . Those present.

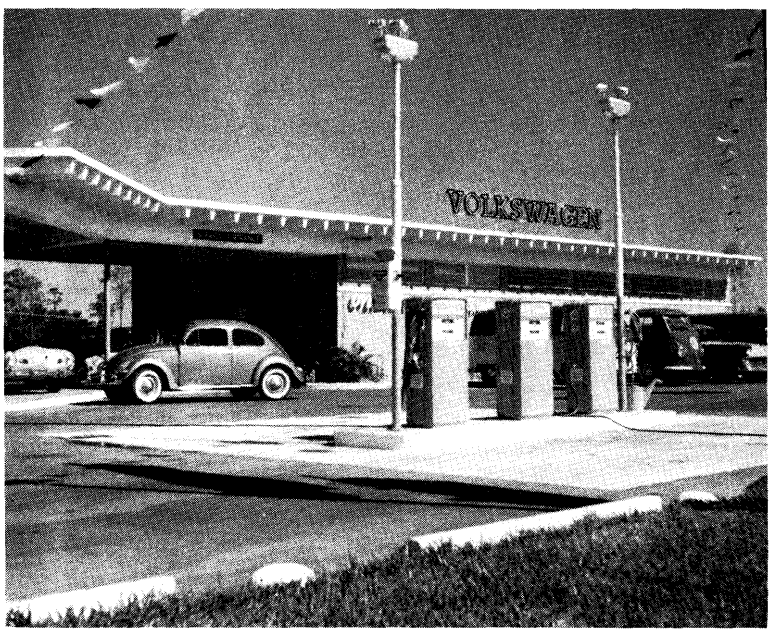
4 . . . The report itself — one short paragraph on each subject considered and acted upon and the action taken on each.

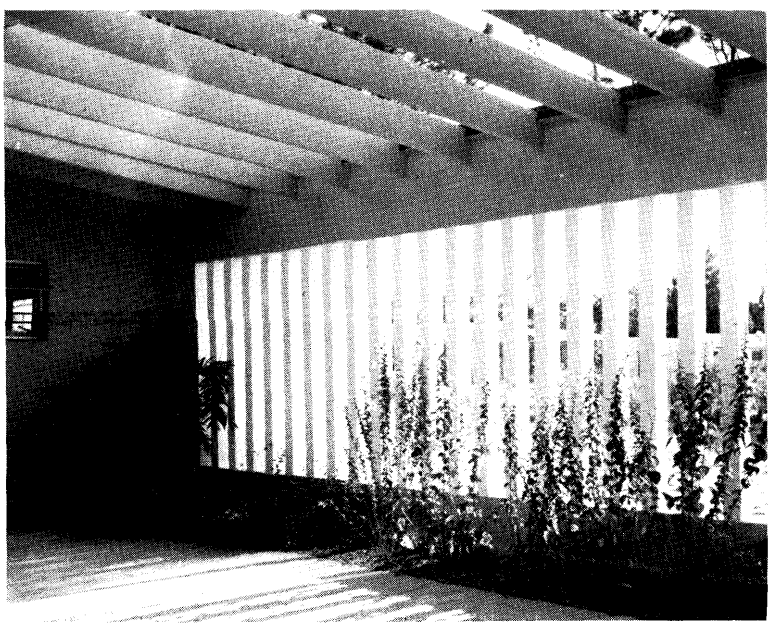
5 . . . Recommendations. Include the statement "The ..... Committee (unanimously if the case) passed the following resolutions which it presents, requesting approval." Then list each resolution as a separate recommendation. Each should be worded carefully to be as concise and brief as possible.

6 . . . Sign the report with, "Respectfully submitted, Chairman, of ..... Committee."

"With this kind of a report," says the District Director, "A Board can simply vote yes or no on the recommendations. Or it can rewrite them if necessary. This may seem obvious. But from experience I know how few committeemen seem to realize its importance."







for Industry for Business for Homes...

● Precast, lightweight concrete units by Hollostone develop three extra values in all buildings where they are specified and used:

. . . They reduce the building's overall weight — thus save money without loss of structural strength or safety . . .

. . . They reduce air conditioning costs through insulation. Lightweight concrete insulates three to four times better than ordinary heavy concrete . . .

. . . They increase protection from fire damage. In precast, lightweight concrete units by Hollostone, refinforcing steel is insulated; and that means greater safety, less chance of fire damage to structural elements . . .

● When you design with Hollostone you design for economy, structural safety and low operating costs . . .

Hollostone

PRECAST CONCRETE

P. O. DRAWER 1980

OPA-LOCKA, FLORIDA

CHECK LIST

JOB _____ JOB NO. _____

ADDRESS _____

	DIV ITEM	DWGS.		1	2	3	4	5	6	7	
EXCAVATION	Under Bldg. to top										
	Drains (Storm)										
	Sewers										
	Pipe Lines (Water, Oil)										
	Tree and Root Removal										
	Walks and Drives										
	Footings										
FILL	Under slabs										
	Soil Poisoning										
	Grading										
WALKS & DRIVES	Driveway										
	Sidewalks										
	Retaining Walls										
	Curbs										
	Fence and Enclosures										
	Walls										
	Plant Bins										
	Terraces and Patios										
CONCRETE	Walks										
	Retaining Walls										
	Slab suspended										
	Floors Concrete										
	Floors Conc. Joists										
	Beams										

SCHEDULE OF COSTS

The following form is given as a guide for the Contractor's use in preparing the unit schedule of contract costs and payment requests required under Article 24 of the General Conditions, and Section 2-7 of the Supplementary General Conditions. The last two columns are to be used in making monthly requests for payments:

Project Name and Location _____

Contractor's Name _____ Date _____

BREAKDOWN OF CONTRACT COSTS		CONTRACT VALUE			EARNED TO DATE	
Item	Unit	Quantity	Material	Labor	Total Quantity or Percent	Total Earned
General:						
Bond Premium	L. Sum					
Insurance	L. Sum					
Temporary Bldgs.	L. Sum					
Other						
Concrete Work:						
Concrete	Cu. Yd.					
Reinforcing Steel	Ton					
Forms	Sq. Ft.					
Cement Finish	Sq. Ft.					
Other						
Plumbing:						
Soil Piping	L. Sum					
Water Piping	L. Sum					
Fixtures	L. Sum					
Sheet Metal	L. Sum					
Insulation	L. Sum					
Other						
Electrical:						
Conduit & Fittings	L. Sum					
Wire and Cable	L. Sum					
Boxes and Covers	L. Sum					
Panelboards	L. Sum					
Transformers	L. Sum					
Others						

Totals _____

Total Work performed and in Place _____

Materials Stored at Site (furnish in detailed form on separate sheet) _____

Change Order approved to date _____

Total Earned to Date _____

Less 10% Retainage _____

Net Sum Earned to Date _____

Less Previous Payments _____

Due This Request _____

Note: Show in detail each other trade using appropriate units.

REQUEST FOR PARTIAL PAYMENT (SUBMIT IN TRIPLICATE)

To: _____ OWNER. REQUEST IS MADE FOR partial payment, as shown below, in connection with the _____ work FOR _____

_____ PROJECT NO. _____

DESCRIPTION OF WORK	SCHEDULE ORIGINAL CONTRACT	PREV'LY DRAWN	THIS REQUEST	PER CENT	TOTAL COMPLETED
General Conditions					
Excavation and Grading					
Concrete Work					
Masonry and Stone					
Waterproofing and Drain Tile					
Structural Steel					
Steel Joists					
Roofing and Sheet Metal					
Miscellaneous Items					
Roof Deck					
Carpentry and Millwork					
Insect Screens					
Lathing and Plastering					
Ceramic Tile and Marble					
Composition Floors					
Acoustical Treatment					
Insulation					
Caulking					
Glass and Glazing					
Finish Hardware					
Painting					
Equipment					
Electrical					
Plumbing					
Heating-Vent.-Air Cond.					
TOTALS					
CHANGE ORDER NUMBER					
CHANGE ORDER NUMBER					
CHANGE ORDER NUMBER					
CHANGE ORDER NUMBER					
TOTALS					

TOTAL OF CONTRACT COMPLETED TO DATE	
LESS RETAINAGE OF PER CENT	
TOTAL	
LESS AMOUNT PREVIOUSLY PAID	
TOTAL DUE THIS ESTIMATE	

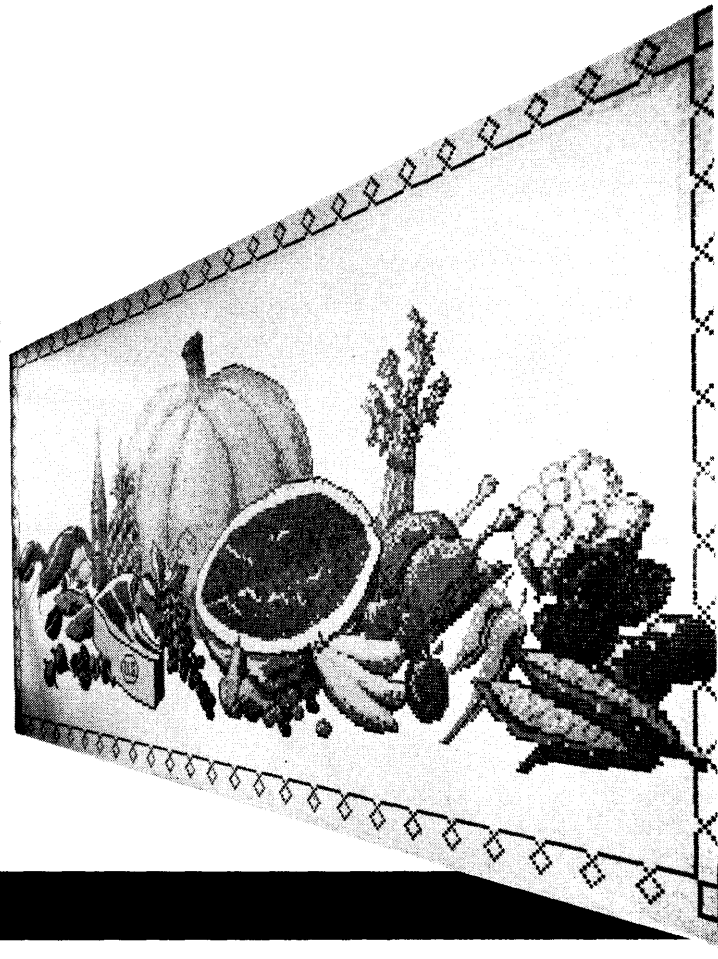
This is to certify that the work as listed above has been completed in accordance with the contract documents, that all lawful charges for labor, materials etc., have been paid and that the amount due under this request for partial payment is _____ _____ Dollars ($_____

_____

Contractor

Date _____ 19____ Per _____

88,000 REASONS FOR USING TILES by JO and MURANITE



Ralph Torres, Jr., distributor of Jo and Muranite tiles and Louis R. Clerico, Jr., A.D.I., designer of the famed mural.

The Stevens' mural contains 88,000 individual glass tiles, each ¾" square, in 30 different color tones. It is 13 feet high by 27 feet wide.

Specifications for the mural planned for Stevens Market on Miami's Coral Way were most exacting. It had to be strikingly different. The colors had to be permanently brilliant – without costly periodic restoration. Almost infinite shadings of color were needed to faithfully recreate the artist's rendering. The surface had to be capable of withstanding washing – scrubbing, if necessary.

The medium chosen? Muranite glass mosaic tiles, of course!

TILES BY JO AND MURANITE can help you solve many of your decorating and architectural facade problems as well.

You are cordially invited to inspect the magnificent tile **facades** of the Atlantic Coast Line and City Hall Buildings being erected at Jacksonville – to see for yourself the important role played by Jo and Muranite Tiles in modern structures.

JO-GRESITE & MURANITE
TILE
"Adds Beauty to All Things Architectural"

Write for Catalog and Price Lists.

MURANITE GLASS MOSAIC TILES AND JO GRESITE CERAMIC TILES, available in a full range of sizes, shapes and colors, are ideal for countless decorative and architectural treatments — in addition to murals.

DISTRIBUTOR:

RALPH TORRES, JR.

241 PAN AMERICAN BANK BUILDING
MIAMI 32, FLORIDA • FRANKLIN 9-1663

News & Notes

Watch That Clause In Revised Article 20

Provisions in Article 20 of the recently-revised AIA General Conditions are apparently disturbing the peace of mind of general contractors throughout the State. This article reads, in part, ". . . The contractor shall remedy any defects due to faulty material or workmanship, pay for any damage to other work resulting therefrom which shall appear within a period of one year of the date of final payment of from the date of the owner's substantial usage or occupancy of the project, whichever is earlier, and in accordance with the terms of any special guarantee provided in the contract. *Neither the foregoing or any provision in the contract document, nor any special guaranteed time limit shall be held to limit the contractor's liability for defects to less than the legal limit of liability in accordance with the law of the place of building.*"

The italicised portion of that quotation is what worries the contractors. In Florida the statute of limitations for a contract under seal is 20 years; and if the contract is not under seal, the statute of limitations is 5 years. Under the terms of the new Article 20, it would therefore seem that contractors could be held liable to pay for defects of materials or workmanship for a minimum of five, and under certain circumstances for 20 years.

At least in the Palm Beach area AGC contractors have asked architects to rule on whether or not the statute of limitations would apply to contracts undertaken in Florida. Frederick W. Kessler, Palm Beach Chapter Director, raised the question at the FAA Board meeting October 10. As a result of a general discussion which included comments by the FAA legal counsel and the AIA Director for the Florida District, the following points were agreed upon:

1 . . . Architects should not rule on a matter of legal interpretation for general contractors. The best advice they can give relative to application of Article 20 clauses is that the contractor should seek, and be guided by, his own legal advice and counsel.

2 . . . The clause relative to the statute of limitations should probably be left in the general conditions as a notice to both owner and contractors as to the overall policy of the AIA.

3 . . . Each contract should contain some specific references to the contractor's term of liability.

The general feeling was to the effect that the new clause relating to the statute of limitations would not control the contractor's liability if the contract were definite in fixing the terms and limits of his liability after completion of the building. However, the Board expressed a warning that both architects and contractors should familiarize themselves with the Article 20 revisions — and to refer the matter to their own legal counsel in any case where a question arises with reference to Article 20's legal effect in a particular situation.

U/F Alumni Asked to Support Loan Fund

University of Florida alumni have an opportunity to be of great service to struggling students by supporting the drive, now under way, to establish a revolving fund for use by those requiring special training in critical fields. The basis of the fund is an allocation by the US Government called the National Defense Loan Fund. This provides that for every dollar contributed toward a university student loan program by a university involved, the Government will provide nine dollars. The combined amount would then be lent to students on the basis of repayment within certain stipulated terms.

Unfortunately, the U/F itself cannot budget the one-to-nine contribution needed for the participation of U/F students in the loan fund program. It is a state agency and therefore cannot even borrow the matching funds needed. As a result, the University must depend on the understanding and good will of its students and alumni to provide the basic dollars needed to involve the total required.

The University has determined that for a four-year period its total loan fund requirements will be approximately a million dollars, or about $250,000 per year. This means that some $90,000 — or about $22,500 per year — must be raised by dona-

(Continued on Page 60)

Jacksonville Chapter, CSI, Gets Its Charter . . .

The Jacksonville Chapter of the Construction Specification Institute was fully constituted at a dinner meeting October 12, when Charles H. Huckleberry, CSI Chapter Development Committeeman, presented the Charter to the newly formed group. The chaper included names of 10 active and 24 associate members . . . Newly elected as Chapter officers were: Norman E. Washer, President; Lamar Drake, AIA, Vice President; George C. Griffin, Secretary . . . Guests representing professional and trade associations included: Taylor Hardwick, AIA, president of the Jacksonville Chapter, AIA, James E. Hammond, president, Jacksonville Chapter, ASHVE, and Joseph Aresenault, AGC. . . . Pictured above are, left to right: Hardwick, Huckleberry, John M. Creamer (Jacksonville architect who has acted as the Chapter's temporary president during the past year), Hammond, Griffin and Aresenault.

News & Notes

(Continued from Page 59)

tion. A campaign has already begun among students currently at Gainesville to raise $20,000 of the $90,000 needed for the 4-year period. Alumni are being asked to raise the other $70,000.

So here is your chance! If you ever studied at Gainesville — or if you recall rough financial going at some other university — get out the check book and make a donation. It will not only help students who may desperately need it, but it will also help you. First, it will give you the glow of worthwhile giving. And, second, you can deduct it from your income tax return — and thus channel a few more dollars into efforts of our student youth to build a better future rather than be destroyed by it.

New Committees Named

At the FAA Executive Committee and Board meetings, held at Winter Park, October 9 and 10, FAA President Stetson named three new FAA Committees in addition to the Nominating Committee as listed elsewhere in this issue. These are:

Committee on Resolutions: Anthony L. Pullara, Florida Central Chapter, Chairman, James L. Deen, Florida South Chapter, and Jack Moore, Florida North Chapter. Heretofore, this committee, though an important one, has functioned with comparative informality. However, the Board adopted, at its August 8 meeting, definite rules for submission, consideration and disposition of resolutions. These rules are contained in the Secretary's Preface to the 1959 Board Report. Full conformation with these new rules and regulations will materially strengthen the Resolutions Committee's stature and influence in FAA affairs.

Budget Committee: Joseph M. Shifalo, Mid-Florida Chapter, Chairman, Arthur Lee Campbell, Florida North Chapter, and Jack McCandless, Florida Central Chapter. A report of this Committee is being prepared for presentation and discussion at the pre-Convention meeting of the FAA Board on November 11, at Jacksonville.

Committee on FAA Headquarters: Arthur Lee Campbell, Florida North Chapter, Chairman, Anthony L. Pullara, Florida Central Chapter, Taylor Hardwick, Jacksonville Chapter, Joseph M. Shifalo, Mid-Florida Chapter, Verner Johnson, Florida South Chapter, and Frederick W. Kessler, Palm Beach Chapter. This committee was charged with the duty of conducting a feasibility study for a new headquarters building for the FAA. As now planned, it will present at least an interim report of its activities to the Convention at Jacksonville.

AIA Issues New P/R Film

AIA Headquarters has announced the availability of a new color film as an addition to its P/R film library. Called "Designing for a Better Tomorrow—A Career in Architecture", the new film was designed primarily for showing to the top three grades in junior high and high school as-

(Continued on Page 62)

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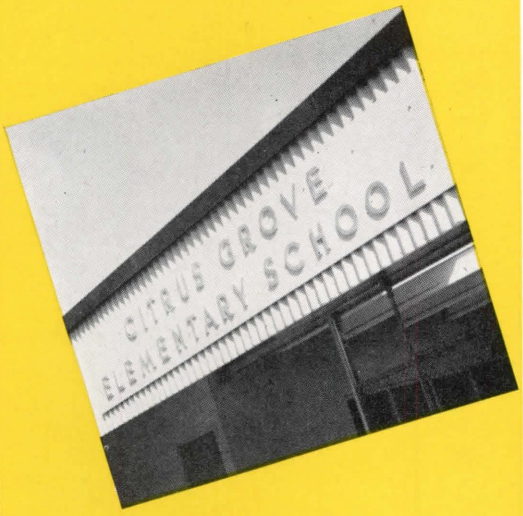

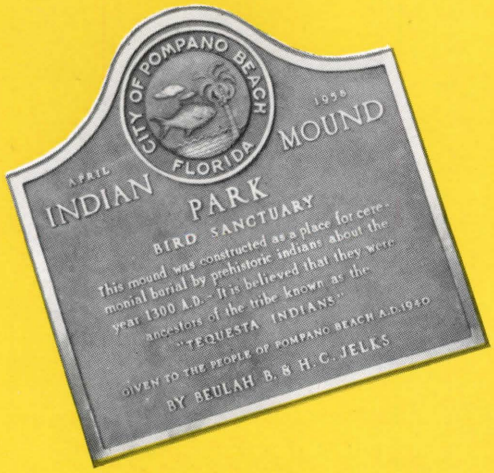

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News & Notes

(Continued from Page 60)

semblies. However, it is also suitable for showing before parent groups to stimulate consideration of a career choice and provide basic understanding of the meaning of architecture.

As with others in the AIA's film series, this carries the recommendation that it be used primarily as a speaker's aid. The new P/R tool has a running time of 13½ minutes, is semi-animated and is regarded as the best yet issued. The film is cleared and suitable for television use. Cost is $65 per print. It can be rented on reservation for a charge of $5.

Personal Notes

Fred G. Owles, Jr., AIA, of Orlando, and John T. Hart, AIA, of Winter Park—both members of the Mid-Florida Chapter—have announced formation of the new architectural firm of Owles and Hart. Offices will be at 1401 Edgewater Drive, Orlando; and the primary interest of the new partnership will be in development of residential, institutional and commercial work.

John Evans, AIA, president of the Broward County Chapter, has closed his office until January 15, 1960. He is presently attending the School of Tropic Architecture in London, England.

Future Dates to Remember

The 46th Annual FAA Convention in 1960, will be held at the Hollywood Beach Hotel, just south of Fort Lauderdale; and Convention hosts will be the Broward County Chapter, according to FAA Covention Policy Committee chairman Verner Johnson.

Next year's National AIA Convention will be held at San Francisco in April. The Northern California Chapter will be hosts; and according to pre-release information, the program now building will be one of the most outstanding in all AIA history.

The calendar says 1960 will be a Leap Year. Depending on the extent of your superstitions, that could be significant. All current indications—superstition or not—indicate that it *will* be a significant year, with leaps ahead in the progress of both the FAA and the national AIA organization.

Duncan to Represent FAA at Fire Safety Conference

C. Ellis Duncan, AIA, Vero Beach architect and member of the Palm Beach Chapter, AIA, will this month attend a three-day conference on school fire safety in Washington, D. C. Headquarters of the meeting — official title of which is "Conference on Safety to Life from Fire in Elementary and Secondary Schools" — is the Willard Hotel in Washington.

The meeting, which will be attended by architects, educators and building technicians from every section of the country, has been arranged jointly by the Building Research Advisory Board, the National Academy of Sciences and the National Research Council and was made possible by a grant from the Educational Facilities Laboratory, Inc.

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can has been active during the past two years in working with the State Department of Education, and educators and school board officials throughout the State. He was instrumental in developing the programs for the facilities conferences held this year on Junior High Schools for which the FAA was co-sponsor.

Forrest R. Coxen Resigns As State School Architect

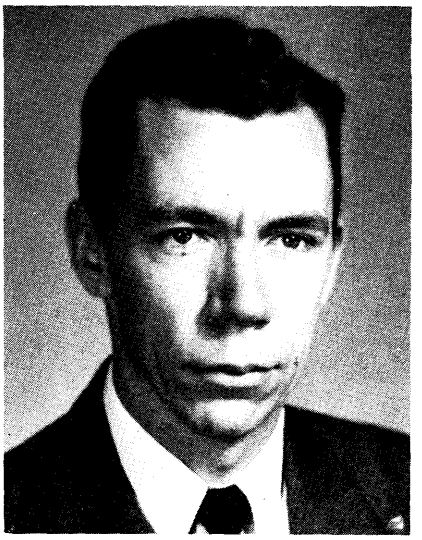
State School Architect FORREST R. COXEN, AIA, has resigned as State School Architect, effective November 2, 1959. He will establish his own office for the general practice of Architecture and City Planning at the Avant Building, Suite 218, Tallahassee.

The former State School Architect was appointed to that position by Superintendent THOMAS D. BAILEY two years ago to fill the vacancy created by the resignation of GEORGE MEGGINSON, currently a member of the staff of the Broward County Board of Public Education. A member of the American Society of Planning Officials as well as the AIA, he is a former president of the Florida North Central Chapter of the AIA and has served also as a member of the FAA Board of Directors.

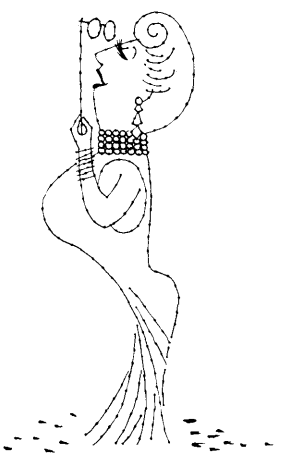
As now organized, the position of State School Architect has been subordinated in administrative responsibility as a department of the School Plant Administrator's office, headed currently by Dr. CARROLL W. MCGUFFEY. This office now employs three individuals on its architectural staff, N. LEE FAYERS, JR., Assistant State School Architect, and RUDOLPH J. FLETCHER and WAYNE F. BETTS, both Assistants to the State School Architect.

In addition, the School Plant Administrator employs NELSON E. VILES, an insurance specialist, as Insurance Consultant with the duties of advising county school organizations relative to fire safety programs and insurance programs covering school transportation facilities and workmen's compensation. Finally, a Consultant on Maintenance and Operation of school plants is employed. He is JOHN B. TOKHEIM, an FSU educational administration major, who is charged with the duties of developing maintenance programs and recommending maintenance procedures with county school boards throughout the State.

No replacement for Mr. Coxen has yet been announced by the School Plant Administrator's office.



FORREST R. COXEN, AIA



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Designing With Light . . .

This paper, by an outstanding authority in his field, was presented at one of the Design Seminars at the AIA Convention in New Orleans, La.

By STANLEY McCANDLESS
President, The Illuminating Engineering Society

Light has been the basic medium of design, since the beginning of time, but its production and control by artificial means in recent years, makes it possible to think of it as a new means of expression, even as a new building tool. Our whole visual education in design is almost completely conditioned by natural lighting. Yet of late years—specifically since the invention of the electric lamp and the experience with its use—a vast world of artificial lighting uses and environments has conditioned our concepts of design. The artist and the architect are slowly becoming aware of the fact that lighting is their problem, and that it is a problem of design.

Lighting is technical in its execution; and this is the engineer's province. But it is *not* basically an electrical engineering problem. The prevalent misconception is that the illuminating engineer can be expected to assume the initial responsibility of determining the *design* of the visual effect as well as the technical problem of execution. In view of the situation where the designer has not indicated the ultimate effect, it is surprising how often the engineer has come up with acceptable results.

All architectural design has been based to such a large extent on the uncontrolled conditions of natural illumination, that we are all basically daytime designers. Yet we live and work in an environment which depends almost completely upon artificial light. For most of us city dwellers this means seven-eighths of our waking hours—a startling figure which indicates that the light in interiors is almost completely artificial and further that the extension of our activities out-of-doors after nightfall is completely dependent upon man-made light.

This is a challenge to, and a responsibility of, the designer. No modern designer can afford to overlook or avoid either the responsibility or the opportunity, for lighting today has many features of a new building material. But it takes experience and time for great familiarity with the functions of light in architecture. Sources and equipment are still primitive, compared to what we hope for. Therefore, integration becomes more difficult and aspirations must be disciplined to strive for modest results.

Only in the theatre, has the designer been given almost unlimited scope of expression. Most of this development has taken place in the last thirty years. The scene designer knows that he must work with artificial light. He also knows that he will have a

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most flexible machine and generally an ample budget to work with. He will have time and facilities to adjust intensities and distributions with dimmers. He can pick and choose from a wide variety of colors and he can even make the same stage set take on a visual character suitable to widely different situations.

Lighting in architecture may never be as flexible or dramatic as in the theatre. But ultimately every designer hopes he can re-create a visual aspect —an atmosphere or a special composition which he must know can only be created through the control of artificial light. He must ask himself just how can artificial light contribute to architectural design.

This is an academic question not easily answered. We have had so little training and precedent that the following outline is presented only as a start. It is something upon which to build a critical faculty for the analysis and enrichment of any visual experience and a foundation to guide the imagination in the solution of the lighting of any new project.

The functions of artificial light in architecture, are to provide *visibility*, *comfort*, *composition* and *atmosphere*. These are general terms which need clarification and definition. But they help break down the problem into separate objectives which with all of the other factors in architectural design, must be *integrated* as seeing elements with the rest of the structure. If it is agreed that these are the proper objectives, then the designer has a concrete goal to work toward.

1. *Visibility*: This has to do with control of the complete gamut of sensitivity from threshold where details are scarcely recognizable, to saturation where the eye can no longer see detail, because of excessive stimulation. Under the heading of composition, it should be noted that lighting should *reveal things in proportion to their importance*. This is to say it is just as important to conceal irrelevant and insignificant details as it is to reveal those which set the whole key in the visual pattern. This was brought clearly to mind during the war. Concealment during this period was of primary importance, and so we learned to use and control elements which avoided

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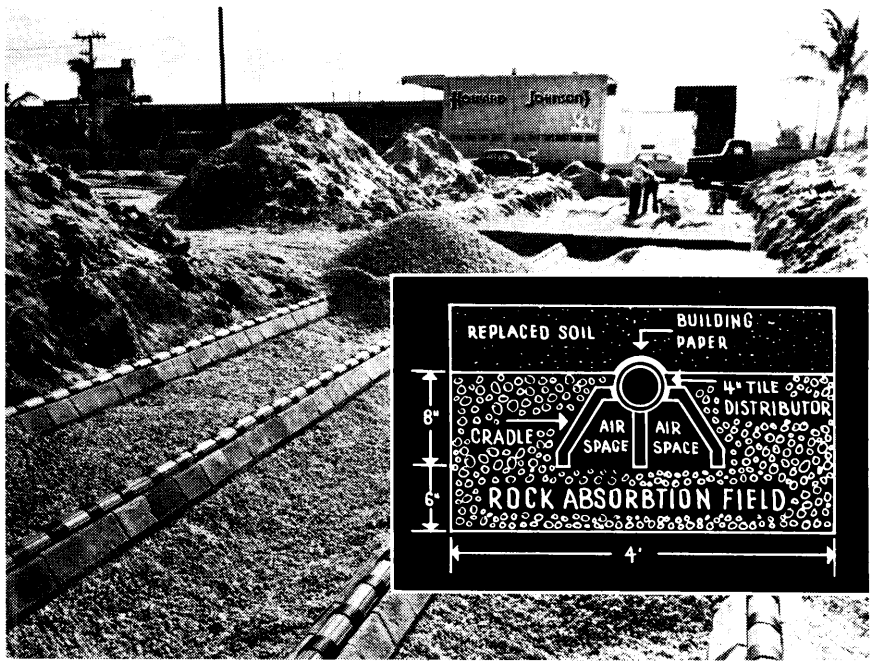

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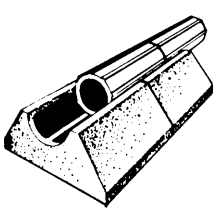

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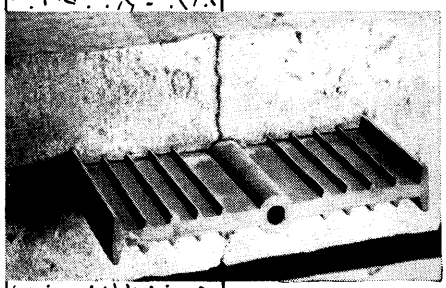

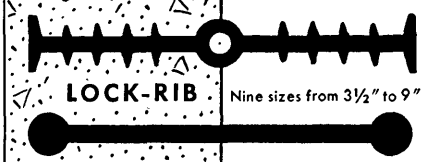

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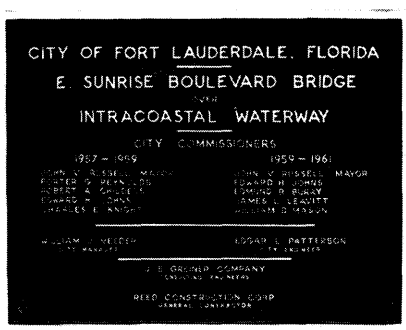

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Designing with Light...

(Continued from Page 65)

the see-ability of detail, the means for revealing things.

A. The *amount* of light falling on an object or being transmitted from it to the eye, is generally proportional to its visibility; and we whose eyes have been developed in the vast levels of illumination found in nature probably can expect the so-called standard levels of artificial illumination for various tasks to keep going upward, from year to year.

B. *Color*, particularly in light, has very little effect on visibility, except in the extreme limits of the spectrum—reds, blues and purples. It is always easier to see things in the illumination near the central *zone* of the spectrum—for example, the yellows, than it is in blues or reds—and it is always easier to see under a diluted color approaching white light, than it is in the pure wave length of any color.

C. The *distribution* of light is, by all odds, the most important factor in seeing detail—contrasts in light, shade and color always promote a sense of plasticity and form. The size of the object obviously is important, because below a certain size the eye does not see detail. Age has something to do with it, in that we tend to require larger print, or the aid of glasses as we get older. More light or greater contrast is desirable, in this case.

D. *Movement* has only an indirect effect on visibility, in that we tend to see things more clearly the longer we have time to study them. Quite obviously, if the designer wishes to suppress a view of certain details ,they should not only be small, of low contrast and illumination, but the observer should not be encouraged to study them carefully.

2. *Comfort*: Comfort is one of the imponderables that are generally accepted by the architect as a basis for his design. Air conditioning, acoustical treatment, the feel of materials and now lighting, come more completely into this picture. Obviously, lighting alone has very little influence on the body comforts, except that of seeing. Good lighting is essential to the feeling of comfort.

A. The optimum *amount* of light as a standard for various functions, is increasing, in the eyes of some, at an alarming rate. As *costs, heat loads* and *glare* factors are gradually overcome, considering that our eyes are adapted to daylight levels, it is quite possible that we will continue to accept higher levels of illumination as more comfortable than low—provided glare, heat and cost are likewise not increased. Recent studies conducted for the Illuminating Engineering Society by Dr. Blackwell, at Ohio State University, have produced interesting and scientific bases for higher levels, in many basic operations.

B. *Color* has very little to do with comfort, except in an esthetic way. However, we do know that it is difficult to see easily in high levels of red and blue, the extremes of the spectrum; and the greatest comfort generally comes with the use of white light. Of course, there are specific exceptions—namely that some individuals may be affected by some colors more than others. But even with the objections to the fluorescent color, for example, the reaction is generally more of a psychological nature than physiological.

C. The control of the *distribution* of light for comfort is a tough problem. We have not yet learned in ordinary lighting practice, to reduce brightness contrasts in the normal field of vision to a comfortable point, as we must in the theatre. Until we learn how to control brightness ratios in terms of comfort, we can scarcely have entirely satisfactory compositional lighting effects.

D. In terms of *movement*, flicker or even fluctuations in the amount of light or color of light can quickly create an unbearable situation. The noticeable flicker in the early fluorescent tubes is still remembered by some who have since nursed this bias to the point where they still refuse to consider the fluorescent type of illumination. They were quite wrong, because this flicker which caused a stroboscopic effect, has been almost entirely eliminated. The use of lead-lag ballasts —throwing the start and stop of

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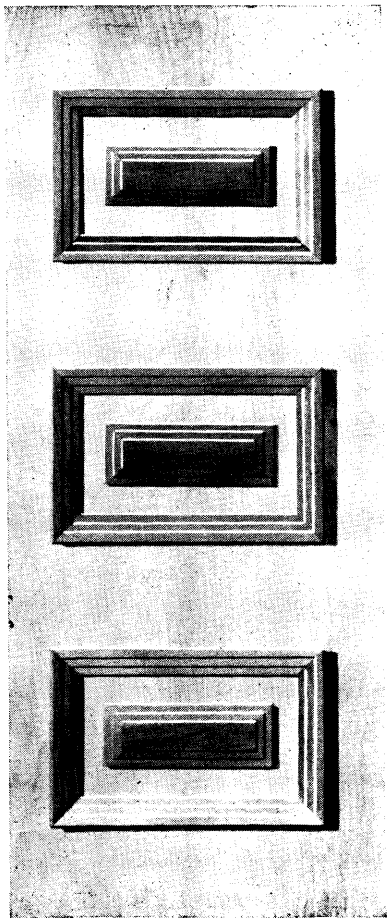

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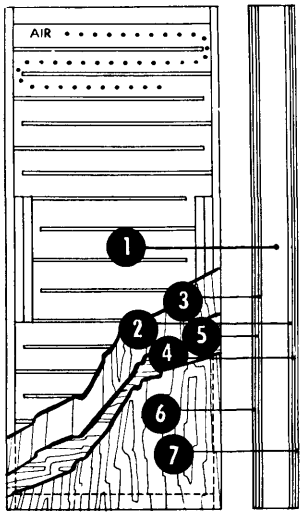

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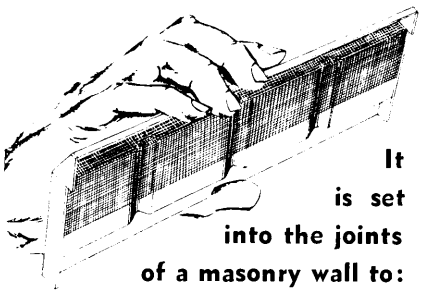

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Designing with Light...

(Continued from Page 67)

lamps ninety degrees out of phase, and even more importantly, using a phosphor with a holdover luminosity of phosphorescent chemicals, have done the trick. We shall have a great deal to learn, to equal natural illumination, in terms of comfort in artificial illumination, as compared with natural light. But we do have control. It is up to us.

3. *Composition*: Composition is the keystone, in the designer's technique. It need only be reiterated here, that with the means whereby we see under control, design in terms of artificial light has a promising future. A new dimension of expression has been added to the philosophy and technique of the heretofore daytime designer.

A. The *intensity* of light under control can reveal objects or supress them, as never before possible in nature. It is, to some extent, comparable to the difference between a photograph of a scene and a painting, where the painter has chosen or selected those things which he wishes to be seen and has hidden or omitted those which are unimportant. The brightness range at present in artificial light is a little out of hand in terms of composition. From the acceptable and exciting glitter of a crystal chandelier, to the garishness of an exposed high intensity source; from the soft luminosity of the sky, to the sometimes overpowering monotony of a luminous ceiling, we have much to learn. The brightness pattern in the field of view will always be more vivid than a painting, but we should learn to control it with the same skill as the more limited process in the hands of the painter.

B. *Color* in the terms of composition can be blatantly enhanced in terms of colored light. In fact, it is not strange that the average sensitive designer shies away from the use of colored light for this reason. It is a great challenge and a powerful tool which we hope will engage the designer more completely in the future.

C. *Distribution*, or the pattern of light, is almost synonymous with composition and we see it most vividly exploited on the stage and some times in the rashness of display, such as Times Square at night. Store windows, since the war, have exhibited a great appreciation of this function of artificial light and the same spirit has gone into the store in some cases, and proved to be an economic asset, even though it cost more on paper, at first. Actually, the costs of controlled light are puny, compared to the economics of air conditioning, and even acoustical treatment.

D. *Movement* is the touchstone of vitality in design. All of the fine arts — painting, architecture and sculpture — in daylight are frozen images. Under artificial light they come alive and are vitalized, even to the point of taking on the guise of musical compositions, in a sequence of changes. The colored fountains of the Longwood Gardens and the spectacles of light and sound now popular in Europe, are examples of this control of light.

4. *Atmosphere*: Whether we like it or not, every visual experience is translated in the mind as having a certain atmosphere, or mood. Architects reluctant to face this problem have made a very important place, as a result, for the interior designer or decorator. Atmosphere created by light is an imponderable, dealt with mostly in the theatre. But the designer should be aware of the general possibilities for creating a particular atmosphere by means of light.

Intensity is generally associated with brightness for gaiety, with dimness for tragedy. *Color* is generally used as follows: warms for comedy or gaiety, and cools for tragedy or subdued atmosphere. *Distribution* is generally associated in terms of details with playfulness or comedy, and masses with tragedy or formality. *Movement* is fast for comedy and slow for tragedy, and so on.

The foregoing is an attempt to unfold some of the great possibilities of lighting for the designer. It is without any real tradition; and yet we can find examples as old as architecture itself. The general intent, of course, is that today, with new sources, new instruments, new methods of control and new concepts, the designer has a much broader field of expression than he ever had before. And only he can put them to proper use.

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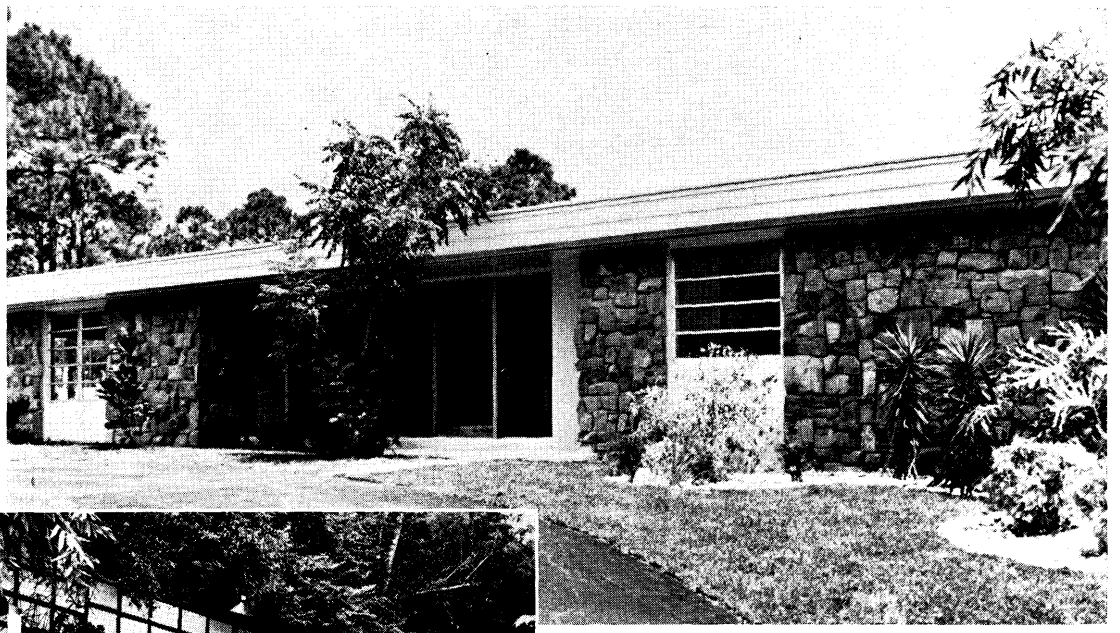

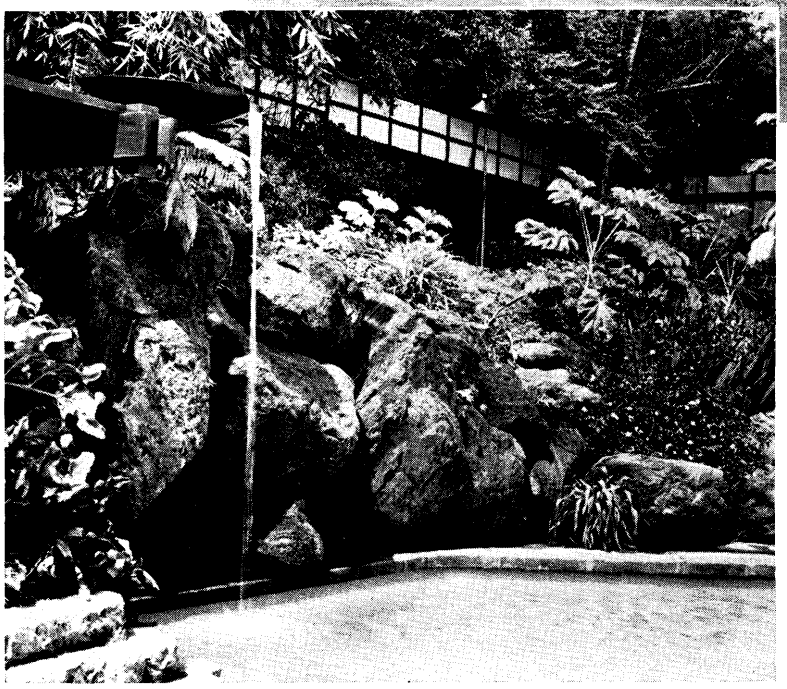

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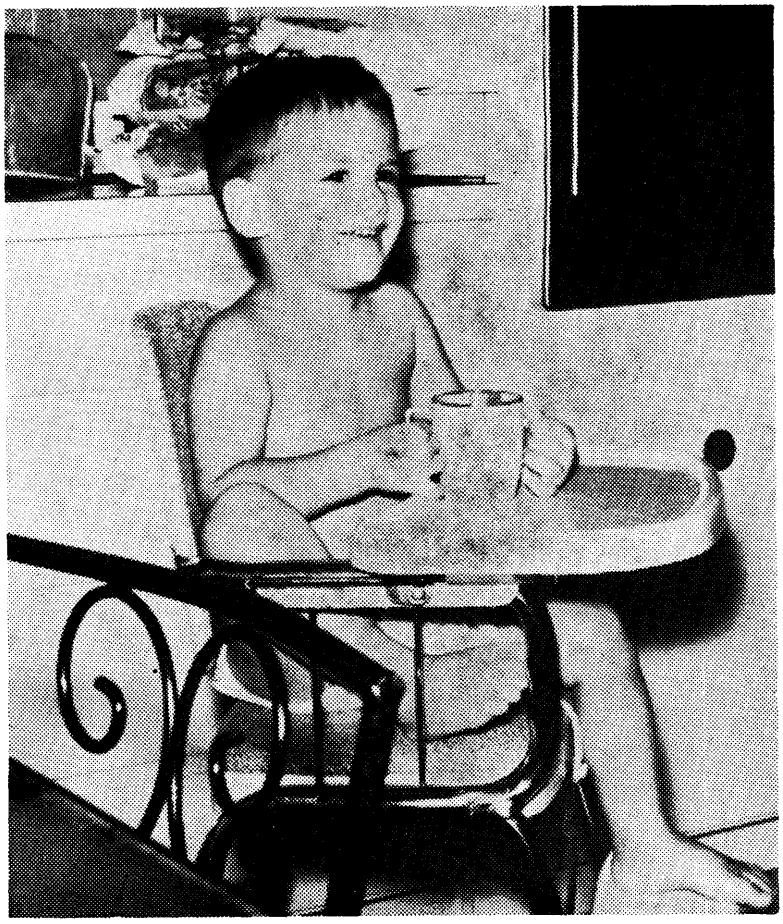

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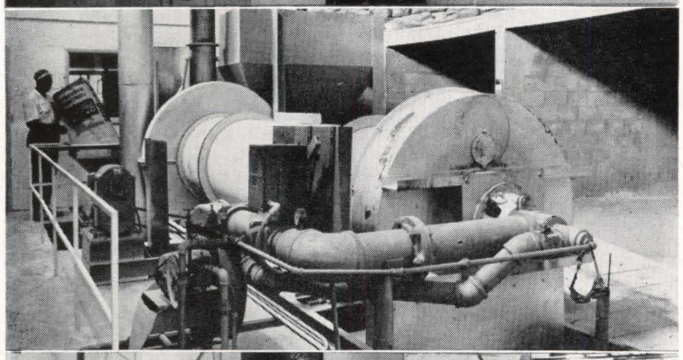

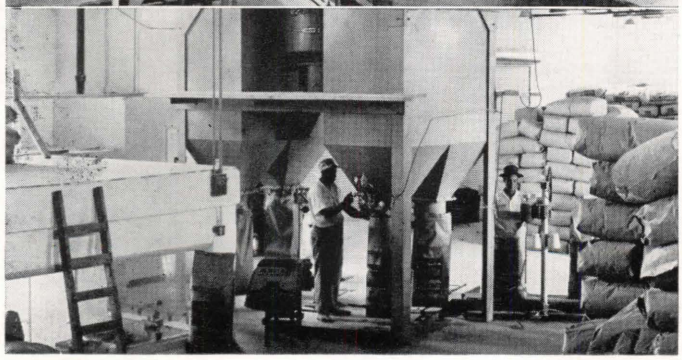

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Long Live The King...

(Continued from Page 19)

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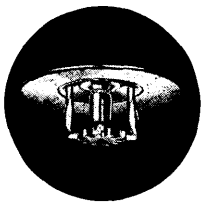

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Minority Report . . .

(Continued from Page 17)

growth and the value of competent architectural service in this growth.

4 . . . The FAA shall be the source of information and an advisory agency for the individuals, the agencies and the government bodies of the building public in Florida.

5 . . . The FAA shall be the center of coordinating and rallying the activities of the various elements of the Florida building industry toward improving professional and trade practices.

6 . . . The FAA shall be an important force in the public affairs of Florida.

None of these or similar objectives were adopted by the Convention or the Board. And, having no objectives to give direction to our efforts, no program aimed at an objective, or series of objectives, is now in force.

In our various offices we architects use procedures for solving the most complex architectural problems speedily and efficiently. But even these efficient procedures fail when there is no program from our client. The FAA organization is geared to solve problems efficiently also. But it needs a program also to delineate the problems which then must be analyzed, solutions devised and action directed.

Without specific goals to guide him, a new President is at a distinct disadvantage. Along with administrative and organizational duties, he is not apt to have much time for programming. Little wonder he tells the Board at its first meeting. *"This year we will change the By-Laws. I think they stink!"* Immediately the Board and Officers are all embroiled in By-Laws instead of the larger, more meaningful tasks left undone.

Long-range objectives have been proposed and discussed often. Now is the time to crystallize our thinking and decide our direction. This way pointed programs can be devised which, coordinated with a long-range fiscal policy, can achieve results. Every effort, every activity of the individuals, the Committees and the Officers of the Association can be geared to continuing programs pointed toward achieving specific goals. In this way effort "snowballs" in effectiveness, in the accumulation of efforts year after year.

Let us stop scattering our shots!

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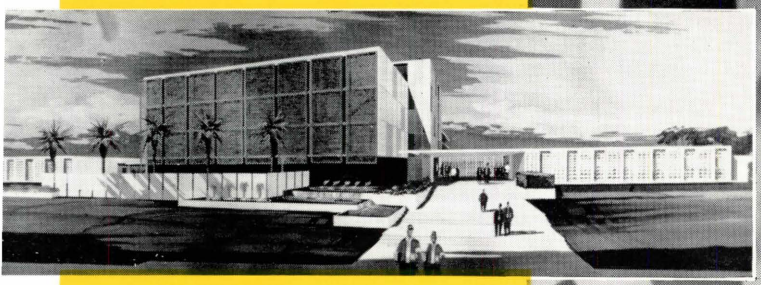

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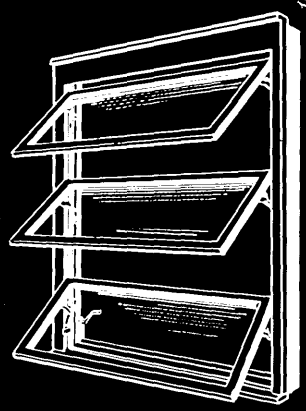

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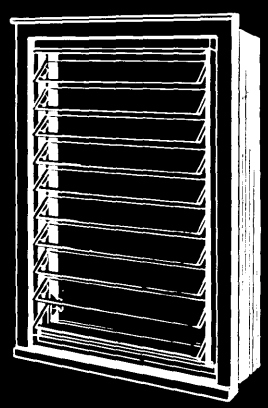

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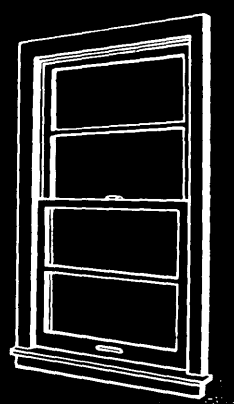

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